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THE CHINESE CLASSICS:

TRANSLATED INTO ENGLISH,

WITH

PRELIMINARY ESSAYS AND EXPLANATORY NOTES.

(REVISED AND REPRODUCED FROM THE AUTHOR'S WORK CONTAINING THE ORIGINAL TEXT, &c.)

BY

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FORMERLY OF THE LONDON MISSIONARY SOCIETY.

VOL. III.

THE SHE KING; OR, THE BOOK OF POETRY.

LONDON:
TRÜBNER & CO., 57 & 59, LUDGATE HILL.
1876.

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JOHN CHILDS AND SON, PRINTERS.

THE SHE KING;

OR,

THE BOOK OF ANCIENT POETRY,

TRANSLATED IN ENGLISH VERSE,

WITH ESSAYS AND NOTES.

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PREFACE.

In the third chapter of the Prolegomena the author has endeavoured to state clearly the principles on which the metrical version of the Book of China's ancient poetry, published in the present volume, has been made, and will only repeat here that his readers will find in it, in an English dress, the Chinese poems themselves, and not others composed by paraphrase from them. It remains for him to relate how he came to undertake the work, and the assistance that he has received in completing it.

While preparing his larger and critical work on the She, published at Hong-Kong in 1871, though, as he has stated in the chapter referred to, he did not think that the collection as a whole was worth the trouble of versifying, it often occurred to him that not a few of the pieces were well worth that trouble; and if he had had the time to spare, he would then have undertaken it. Occupied with other Chinese classics, the subject of versifying any portion of the She passed from his mind until he received in the spring of 1874, from his nephew, the Rev. John Legge, M.A., of Brighton in Victoria, Australia, a suggestion that he should bring out a metrical version of the whole Book. To encourage him to do so, his nephew promised his own assistance, and that of his brother, the Rev. James Legge, M.A., of Hanley, Staffordshire, while another helper might be found in the Rev. Alexander Cran, M.A., of Fairfield, near Manchester.

A plan for the versification of all the pieces was drawn out in harmony with this suggestion, and the principles on which the versions should be made were laid down. Various causes, however, operated to prevent each of his helpers from doing all the portion that had been assigned to him, and many of the versions which were sent had to be altogether set aside. Fully three-fourths of the volume are the author's own, while he had much to do in revising the other fourth. To all his three associates he tenders his most cordial thanks. Many of the pieces have a beauty which they would not have possessed but for them; and several of them—of those especially from Australia—as they came to him, glowed with more of the fire of poetry than they now show.

To another gentleman he has also to acknowledge his great obligation. When he was beginning to see the end of his task, he asked his old Hong-Kong friend, W. T. Mercer, Esq., M.A. Oxford, to read and revise his manuscript before it went to the press. He knew he could not have a kinder critic, nor an abler,—as all will say who are acquainted with Mr Mercer's own volume of "Under the Peak; or, Jottings in Verse, during a lengthened residence in the Colony of Hong-Kong," published in 1869.

Mr Mercer kindly acceded to the request, and went over every one of the pieces, pruning, correcting, and smoothing the versification, and making otherwise various suggestions. He recast some of the pieces in the first Part. The author has appended two of his recastings to his own versions, and I. ii. V. should have been mentioned as entirely his. In other cases it was found advisable to remake the pieces. To Mr Mercer also the Work is indebted, as the reader will perceive, for Latin versions of some of the pieces.

Two metrical versions in German of the old Chinese poems have existed for a good many years. The one was published at Altona, in 1833, with the title:—"Schi-King, Chinesisches Liederbuch, gesammelt von Confucius, dem Deutschen angeeignet von Friedrich Rückert;" the other at Crefeld, in 1844, with the title—"Schi-King, oder Chinesische Lieder, gesammelt von Confucius. Neu und frei nach P. La Charme's lateinischer Uebertragung bearbeitet. Für's deutsche Volk herausgegeben von Johann Cramer." Of these the former by Rückert has much the greater merit, and the second translator had it constantly before him. The present version, however, is under no obligation to either, nor can a comparison be instituted between it and them. Cramer says that his version was "freely" made from Lacharme's Latin translation; nor had Rückert any other original. Of the character of Lacharme's translation the author has spoken in the preface to his larger Work.

122, *King Henry's Road, London,*
April, 1876.

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PROLEGOMENA.

CHAPTER I.

THE EARLY HISTORY AND THE PRESENT TEXT OF THE BOOK OF POETRY.

SECTION I.

THE BOOK BEFORE CONFUCIUS; AND WHAT, IF ANY, WERE HIS LABOURS UPON IT.

1. Sze-ma Ts'ëen, in his memoir of Confucius, says:—"The old poems amounted to more than 3000. Confucius removed those which were only repetitions of others, and selected those which would be serviceable for the inculcation of propriety and righteousness. Ascending as high as Sëeh and How-tseih, and descending through the prosperous eras of Yin and Chow to the times of decadence under kings Yëw and Le, he selected in all 305 pieces, which he sang over to his lute, to bring them into accordance with the musical style of the Shaou, the Woo, the Ya, and the Sung." This is the first notice which we have of any compilation of the ancient poems by Confucius, and from it mainly are derived all the subsequent statements on the subject. Statements of Chinese scholars.

In the History of the Classical Books in the Records of the Suy dynasty (A.D. 589—618), it is said:—"When odes ceased to be made and collected, Che, the Grand music-master of Loo, arranged in order those which were existing, and made a copy of them. Then Confucius expurgated them; and going up to the Shang dynasty, and coming down to the State of Loo, he compiled altogether 300 pieces."

Gow-yang Sëw (A.D. 1006—1071) endeavours to state particularly what the work of expurgation performed by Confucius was. "Not only," says he, "did the sage reject whole poems, but from others he rejected one or more stanzas; from stanzas he rejected one or more lines; and from lines he rejected one or more characters."

Choo He (A.D. 1130—1200), whose own classical Work on the Book of Poetry appeared in A.D. 1178, declined to express himself positively on the question of the expurgation of the odes, but summed up his view of what Confucius did for them in the following words:—"Poems had ceased to be made and collected, and those which were extant were full of errors and wanting in arrangement. When Confucius returned from Wei to Loo, he brought with him the odes which he had gotten in other States, and digested them, along with those which were to be found in Loo, into a collection of 300 pieces."

I have not been able to find evidence sustaining these representations, and propose now to submit to the reader the considerations which prevent me from concurring in them, and have brought me to the conclusions that, before the birth of Confucius, the Book of Poetry existed substantially the same as it was at his death, and that, while he may have somewhat altered the arrangement of its Books and odes, the principal service which he rendered to it was not that of compilation, but the impulse to the study of it which he communicated to his disciples. The discrepancy in the number of the odes as given in the above statements will be touched on in a note.

These statements not supported by evidence. The view of the author.

2. If we place Ts'ëen's composition of the memoir of Confucius in B.C. 100, nearly four hundred years will thus have elapsed between the death of the sage and any statement to the effect that he expurgated a previous collection of poems, or compiled that which we now have, consisting of a few over 300 pieces; and no writer in the interval, so far as we know, had affirmed or implied any such facts. But independently of this consideration, there is ample evidence to prove, first, that the poems current before Confucius were not by any means so numerous as Sze-ma Ts'ëen says, and, secondly, that the collection of 300 pieces or thereabouts,

The groundlessness of the above representations.

digested under the same divisions as in the present Classic, existed before the sage's time.

3. [i.] It would not be surprising, if, floating about and current among the people of China, in the 6th century before Christ, there had been even more than 3000 pieces of poetry. The marvel is that such was not the case. But in the "Narratives of the States," a Work attributed by some to Tso K'ëw-ming,[1] there occur quotations from 31 poems, made by statesmen and others, all anterior to Confucius; and of those poems it cannot be pleaded that more than two are not in the present Classic, while of those two one is an ode of it quoted under another name. Further, in the Tso Chuen, certainly the work of Tso K'ëw-ming, and a most valuable supplement to Confucius' own Work of the Ch'un Ts'ëw, we have quotations from not fewer than 219 poems; and of these only thirteen are not found in the Classic. Thus of 250 poems current in China before the supposed compilation of the Book of Poetry, 236 are found in it, and only 14 are absent. To use the words of Chaou Yih, a scholar of the present dynasty, of the period K'ëen-lung (A.D. 1736—1795), "If the poems existing in Confucius' time had been more than 3000, the quotations found in these two Books of poems now lost should have been ten times as numerous as the quotations from the 305 pieces said to have been preserved by him, whereas they are only between a twenty-first and twenty-second part of those from the existing pieces. This is sufficient to show that Ts'ëen's statement is not worthy of credit." I have made the widest possible induction from all existing Records in which there are quotations of poems made anterior to Confucius, and the conclusion to which I have been brought is altogether confirmatory of that deduced from the Works of Tso K'ëw-ming. If Confucius did make any compilation of poems, he had no such work of rejection and expurgation to do as is commonly imagined. The old poems were not numerous.

[ii.] But I believe myself that he did no work at all to which the name of compilation can properly be applied, but simply adopted an existing collection of poems consisting of 305, or at most of 311 pieces. Of the ex-

[1] Wylie's Notes on Chinese Literature, p. 6. Tso K'ëw-ming was not far removed from the era of Confucius.

Proofs of the existence of the Book of Poetry before the time of Confucius.

istence of the *She*, or Book of Poetry, before Confucius, digested under four divisions, and much in the same order as at present, there may be advanced the following proofs:—

First, in the "Official Book of Chow," we are told that it belonged to the grand-master "to teach the six classes of poems,—the *Fung*, with their descriptive, metaphorical, and allusive pieces, the *Ya*, and the *Sung*." Mr Wylie says that the question of the genuineness of the Official Book may be considered as set at rest since the inquiry into it by Choo He, and that it is to be accepted as a work of the duke of Chow, or some other sage of the Chow dynasty.[1] Without committing myself to any opinion on this point, as I find the passage just quoted in the Preface to the *She* (of which I shall treat in the next chapter), I cannot but accept *it* as having been current before Confucius; and thus we have a distinct reference to a collection of poems, earlier than his time, with the same division into Parts, and the same classification of the pieces in those Parts.

Second, in Part II. of the *She*, Book vi., Ode IX.,—an ode assigned to the time of king Yëw, B.C. 780—770, we have the words,

> "They sing the *Ya* and the *Nan*,
> Dancing to their flutes without error."

So early then as the 8th century before our era, there was a collection of poems, of which some bore the name of the *Nan*, which there is nothing to forbid our supposing to have been the Chow-nan and the Shaou-nan, forming the first two Books of the first Part of the present classic, often spoken of together as the *Nan;* and of which others bore the name of the *Ya*, being probably the earlier pieces which now compose a large portion of the second and third Parts.

Third, in the narratives of Tso K'ëw-ming, under the 29th year of duke Sëang, B.C. 543, when Confucius was only 8 or 9 years old, we have an account of a visit to the court of Loo by an envoy from Woo, an eminent statesman of the time, and of great learning. We are told

[1] Notes on Chinese Literature, p. 4.

that, as he wished to hear the music of Chow, which he could do better in Loo than in any other State, they sang to him the odes of the Chow-nan and the Shaou-nan; those of P'ei, Yung, and Wei; of the Royal domain; of Ch'ing; of Ts'e; of Pin; of Ts'in; of Wei; of T'ang; of Ch'in; of Kwei; and of Ts'aou. They sang to him also the odes of the Minor Ya and the Greater Ya; and they sang finally the pieces of the Sung. We have here existing in the boyhood of Confucius, before he had set his mind on learning,[1] what we may call the present Book of Poetry, with its Fung, its Ya, and its Sung. The odes of the Fung were in 15 Books as now, with merely some slight differences in the order of their arrangement;—the odes of Pin forming the 9th Book instead of the 15th, those of Ts'in the 10th instead of the 11th, those of Wei the 11th instead of the 9th, and those of T'ang the 12th instead of the 10th. In other respects the *She*, existing in Loo when Confucius was a mere boy, appears to have been the same as that of which the compilation has been ascribed to him.

Fourth, in this matter we may appeal to the words of Confucius himself. Twice in the Analects he speaks of the odes as a collection consisting of 300 pieces.[2] That Work not being made on any principle of chronological order, we cannot positively assign those sayings to any particular periods of Confucius' life; but it is, I may say, the unanimous opinion of the critics that they were spoken before the time to which Sze-ma Ts'een and Choo He refer his special labour on the Book of Poetry. The reader may be left, with the evidence which has been set before him, to form his own opinion on the questions discussed. To my own mind that evidence is decisive on the points. —The Book of Poetry, arranged very much as we now have it, was current in China long before the sage; and its pieces were in the mouths of statesmen and scholars, constantly quoted by them on festive and other occasions. Poems not included in it there doubtless were, but they were comparatively few. Confucius may have made a copy for the use of himself and his disciples; but it does not appear that he rejected any pieces which had been previously received, or admitted any which had not previously found a place in the collection.

[1] Confucian Analects, II. iv. 1. [2] Confucian Analects, II. ii.; XIII. v.

4. Having come to the above conclusions, it seems superfluous to make any further observations on the statements adduced in the first paragraph. If Confucius expurgated no previous Book, it is vain to try and specify the nature of his expurgation as Gow-yang Sëw did.[1] From Sze-ma Ts'ëen we should suppose that there were no odes in the *She* later than the time of king Le, whereas there are 12 of the time of king Hwuy, 13 of that of king Sëang, and 2 of the time of king Ting. Even the Sung of Loo which are referred to by the Suy writer and Choo He are not the latest pieces in the Book. The statement of the former that the odes were arranged in order and copied by Che, the music-master of Loo,[2] rests on no authority but his own;—more than a thousand years after the time of Confucius. I shall refer to it again, however, in the next chapter.

Further errors in the statements in the first paragraph.

5. The question arises now of what Confucius really did for the Book of Poetry, if, indeed, he did anything at all. The only thing from which we can hazard the slightest opinion on the point we have from his own lips. In the Analects, IX. xiv., he tells us:—"I returned from Wei to Loo, and then the music was reformed, and the pieces in the Ya and the Sung all found their proper places." The return from Wei to Loo took place when the sage was in his 69th year, only five years before his death. He ceased from that time to take an active part in political affairs, and solaced himself with music, the study of the Classics, the writing of the Ch'un Ts'ëw, and familiar intercourse with those of his disciples who still kept about him. He reformed the music,—that to which the poems were sung; but wherein the reformation consisted we cannot tell. And he gave to the pieces of the Ya and the Sung their proper places. The present order of the Books in the Fung, slightly differing, we have seen, from that which was common in his boyhood, may also have now been determined by him.

Did Confucius then do anything for the Book of Poetry?

[1] Every instance pleaded by Sëw in support of his expurgation of stanzas, lines, and characters has been disposed of by various scholars.

[2] When this Che lived is much disputed. From the references to him in Ana. VIII. xv., XVIII. ix., we naturally suppose him to have been a contemporary of Confucius.

As to the arrangement of the odes in the other Parts of the Work, we cannot say of what extent it was. What are now called the *correct* Ya precede the pieces called the Ya *of a changed character* or of a degenerate age; but there is no chronological order in their following one another, and it will be seen, from the notes on the separate odes, that there are not a few of the latter class, which are illustrations of a good reign and of the observance of propriety, as much as any of the former. In the Books of the Sung again, the occurrence of the Praise-songs of Loo between the sacrificial odes of Chow and Shang is an anomaly for which we try in vain to discover a reasonable explanation.

6. While we cannot discover, therefore, any peculiar labours of Confucius on the Book of Poetry, and we have it now, as will be shown in the next section, substantially as he found it already compiled to his hand, the subsequent preservation of it may reasonably be attributed to the admiration which he expressed for it, and the enthusiasm for it with which he sought to inspire his disciples. It was one of the themes on which he delighted to converse with them.[1] He taught that it is from the odes that the mind receives its best stimulus.[2] A man ignorant of them was, in his opinion, like one who stands with his face towards a wall, limited in his views, and unable to advance.[3] Of the two things which his son could specify as particularly enjoined on him by the sage, the first was that he should learn the odes.[4] In this way Confucius, probably, contributed largely to the subsequent preservation of the Book of Poetry;—the preservation of the tablets on which the odes were inscribed, and the preservation of it in the memories of all who venerated his authority, and looked up to him as their master.

Confucius' service to the *She* was in the impulse which he gave to the study of it.

[1] Analects, VII. xvii. [2] Ana., VIII. viii.; XVII. ix.
[3] Ana., XVII. x. [4] Ana., XVI. xiii.

SECTION II.

THE BOOK OF POETRY FROM THE TIME OF CONFUCIUS TILL THE GENERAL ACKNOWLEDGMENT OF THE PRESENT TEXT.

From Confucius to the dynasty of Ts'in.

1. Of the attention paid to the study of the Book of Poetry from the death of Confucius to the rise of the Ts'in dynasty, we have abundant evidence in the writings of his grandson Tsze-sze, of Mencius, and of Seun K'ing. One of the acknowledged distinctions of Mencius is his acquaintance with the odes, of which his canon for the study of them prefixed to my larger volumes is a proof; and Seun K'ing survived the extinction of the Chow dynasty, and lived on into the times of Ts'in.

2. The Poems shared in the calamity which all the other classical Works, excepting the Yih, suffered, when the tyrant of Ts'in issued his edict for their destruction. But I have shown, in the prolegomena to vol. I., that only a few years elapsed between the execution of his decree and the establishment of the Han dynasty, which distinguished itself by its labours to restore the monuments of ancient literature. The odes were all, or very nearly all, recovered;[1] and the reason assigned for this is, that their preservation depended on the memory of scholars more than on their inscription upon tablets and silk. We shall find reason to accept this statement.

The Poems were all recovered after the fires of Ts'in.

3. Three different texts of the odes made their appearance early in the Han dynasty, known as the She of Loo, of Ts'e, and of Han; that is, the

Three different texts.

[1] In the last section reference was made to the number of the odes, given by Confucius himself as 300. He might mention the round number, not thinking it worth while to say that they were 305 or 311. The Classic now contains the text of 305 pieces, and the titles of other 6. It is contended by Choo and many other scholars, that in Confucius' time the text of those six was already lost, or rather that the titles were names of tunes only. More likely is the view that the text of these pieces was lost after Confucius' death.

Book of Poetry was recovered from three different quarters.

[i.] Lëw Hin's catalogue[1] of the Works in the imperial library of the earlier Han dynasty commences, on the She King, with a Collection of the three Texts in 28 chapters, which is followed by two Works of commentary on the Text of Loo. The former of them was by a Shin P'ei, of whom we have some account in the Literary Biographies of Han. He was a native of Loo, and had received his own knowledge of the odes from a scholar of Ts'e, called Fow K'ëw-pih. He was resorted to by many disciples, whom he taught to repeat the odes, but without entering into discussion with them on their interpretation. When the first emperor of the Han dynasty was passing through Loo, Shin followed him to the capital of that State, and had an interview with him. The emperor Woo, in the beginning of his reign (B.C. 139), sent for him to court when he was more than 80 years old; and he appears to have survived a considerable number of years beyond that advanced age. The names of ten of his disciples are given, all men of eminence, and among them K'ung Gan-kwoh. A little later, the most noted adherent of the school of Loo was a Wei Hëen, who arrived at the dignity of prime minister, and published "the She of Loo in Stanzas and Lines." Up and down in the Books of Han and Wei are to be found quotations of the odes, which must have been taken from the professors of the Loo recension; but neither the text nor the writings on it long survived. They are said to have perished during the Tsin dynasty (A.D. 265—419). When the catalogue of the Suy library was made, none of them were existing.

The Text of Loo.

[ii.] The Han catalogue mentions five different works on the She of Ts'e. This text was from a Yuen Koo, a native of Ts'e, about whom we learn, from the same chapter of Literary Biographies, that he was one of the Great scholars of the court in the time of the emperor King (B.C. 155—142), a favourite with him, and specially distinguished for his knowledge of the odes and his advocacy of orthodox Confucian doctrine. He died in the next reign of Woo, more than 90 years old;

The Text of Ts'e.

[1] Proleg., Vol. I. p. 4.

and we are told that all the scholars of Ts'e who got a name in those days for their acquaintance with the She sprang from his school. Among his disciples is the well-known name of Hëa-how Ch'e-ch'ang, who communicated his acquisitions to How Ts'ang, a native of the present Shan-tung province, and author of two of the Works in the Han catalogue. How had three disciples of eminence, —Yih Fung, Sëaou Wang-che, and K'wang Hăng. From them the Text of Ts'e was transmitted to others, whose names, with quotations from their writings, are scattered through the Books of Han. Neither text nor commentaries, however, had a better fate than the She of Loo. There is no mention of them in the catalogue of Suy. They are said to have perished even before the rise of the Tsin dynasty.

[iii.] The Text of Han was somewhat more fortunate. The Han catalogue contains the titles of four works, all by Han Ying, whose surname is thus perpetuated in the text of the She which emanated from him. His biography follows that of How Ts'ang. He was a native, we are told, of the province of Yen, and a "Great scholar" in the time of the emperor Wăn (B.C. 178—156), and on into the reigns of King and Woo. "He laboured," it is said, "to unfold the meaning of the odes, and published an 'Explanation of the Text,' and 'Illustrations of the She,' containing several myriads of characters. His text was somewhat different from the texts of the She of Loo and Ts'e, but substantially of the same meaning." Of course Han founded a school; but while almost all the writings of his followers soon perished, both the Works just mentioned continued on through the various dynasties to the time of Sung. The Suy catalogue contains the titles of his text and two Works on it; the T'ang those of his text and his Illustrations; but when we come to the catalogue of Sung, published in the time of the Yuen dynasty, we find only the Illustrations, in 10 Books or chapters; and Gow-yang Sëw tells us that in his time this was all of Han that remained. It continues, entire or nearly so, to the present day.

The Text of Han Ying.

4. But while these three different recensions of the She all disappeared, with the exception of a single fragment, their unhappy fate was owing not more to the

convulsions by which the empire was often rent, and the consequent destruction of literary monuments, such as we have witnessed in our own day in China, than to the appearance of a fourth Text which displaced them by its superior correctness, and the ability with which it was advocated and commented on. This was what is called the "Text of Maou." It came into the field later than the others; but the Han catalogue contains the She of Maou in 29 chapters, and a commentary on the text in 30. According to Ch'ing K'ang-shing, the author of this commentary was a native of Loo, known as Maou Hăng or the Greater Maou, who was a disciple, we are told by Luh Tih-ming, of Seun K'ing. The Work is lost. He had communicated his knowledge of the She, however, to another Maou,—Maou Chang, or the Lesser Maou,—who was "a Great scholar" at the court of king Hëen of Ho-këen.[1] This king Hëen was one of the most diligent labourers in the recovery of the ancient Books, and presented Maou's text and the Work of Hăng at the court of the emperor King,—probably in B.C. 129. Chang himself published his "Explanations of the She," in 29 chapters, which still remain; but it was not till the reign of the emperor P'ing (A.D. 1—5) that Maou's recension was received into the imperial college, and took its place along with those of Loo, Ts'e, and Han.

A fourth Text; that of Maou.

The Chinese critics have carefully traced the line of scholars who had charge of Maou's text and explanations down to the reign of P'ing;—Kwan Ch'ang-k'ing, Hëae Yen-nëen, and Seu Gaou. To Seu Gaou succeeded Ch'in Këah, who was in office at the court of the usurper Wang Mang (A.D. 9—22). He transmitted his treasures to Sëay Man-k'ing, who himself commented on the She; and from him they passed to the well-known Wei King-chung or Wei Hwang, of whom I shall have to speak in the next chapter. From this time the most famous scholars addicted themselves to Maou's text. Këa Kwei (A.D. 25—101) published a Work on the "Meaning and Difficulties of Maou's She," having previously compiled a

[1] The petty kingdom of Ho-këen embraced three of the districts in the present department of the same name in Chih-le, and one of the two districts of Shin Chow. King Hëen's name was Tih.

digest of the differences between its text and those of the other three recensions, at the command of the emperor Ming (A.D. 58—75). Ma Yung (A.D. 69—165) followed with another commentary;—and we arrive at Ch'ing Heuen, or Ch'ing K'ang-shing, who wrote his "Supplementary Commentary to the She of Maou," and his "Chronological Introduction to the She." The former of these two Works complete, and portions of the latter, are still extant. That the former has great defects as well as great merits, there can be no question; but it took possession of the literary world of China, and after the time of Ch'ing the other three texts were little heard of, while the names of the commentators on Maou's text and his explanations of it speedily become very numerous. Maou's grave is still shown near the village of Tsun-fuh, in the departmental district of Ho-këen.

5. Returning now to what I said in the 2nd paragraph, it will be granted that the appearance of three different and independent texts, immediately after the rise of the Han dynasty, affords the most satisfactory evidence of the recovery of the Book of Poetry, as it had continued from the time of Confucius. Unfortunately only fragments of them remain now; but we have seen that they were diligently compared by competent scholars with one another, and with the fourth text of Maou, which subsequently got the field to itself. In the body of the larger Work attention is called to many of their peculiar readings; and it is clear to me that their variations from one another and from Maou's text arose from the alleged fact that the preservation of the odes was owing to their being transmitted by recitation. The rhyme helped the memory to retain them, and while wood, bamboo, and silk were all consumed by the flames of Ts'in, when the time of repression ceased scholars would be eager to rehearse their stores. It was inevitable that the same sounds, when taken down by different writers, should in many cases be represented by different characters. Accepting the text as it exists, we have no reason to doubt that it is a near approximation to that which was current in the time of Confucius.

The different texts guarantee the integrity of the recovered She.

The texts were all taken down at first from recitation.

CHAPTER II.

THE SOURCES OF THE ODES AS A COLLECTION; THEIR INTERPRETATION AND AUTHORS; THE PREFACES AND THEIR AUTHORITY.

APPENDIX—A CHRONOLOGICAL TABLE OF THE ODES.

1. It has been shown in the first section of last chapter that the Book of Poetry existed as a collection of odes before the time of Confucius. It becomes a question of some interest whether we can ascertain how the collection came to be formed, and account for the gaps that now exist in it,—how there are no poetical memorials at all of several of the reigns of the Chow kings, and how the first Part embraces only a portion of the States of which the kingdom was composed.

How were the odes collected in the first place? How is the collection now so incomplete?

2. Sir Andrew Fletcher of Saltoun tells us the opinion of "a very wise man," that "if a man were permitted to make all the ballads of a nation, he need not care who should make its laws."[1] The theory of Chinese scholars is, that it was the duty of the kings to make themselves acquainted with all the odes and songs current in the different States, and to judge from them of the character of the rule exercised by their several princes, so that they might minister praise or blame, reward or punishment, accordingly.

The theory of Chinese scholars about a collection of the odes for governmental purposes.

[1] See Fletcher's account of "a Conversation on Governments." Sir John Davis (The Poetry of the Chinese, p. 35) adduces the remark of a writer in the Spectator (No. 502) :—"I have heard that a minister of State in the reign of Queen Elizabeth had all manner of books and ballads brought to him, of what kind soever, and took great notice how much they took with the people; upon which he would, and certainly might, very well judge of their present dispositions, and of the most proper way of applying them according to his own purposes."

3. The *one* classical passage which is referred to in support of this theory is in the Le Ke, V. ii., parr. 13, 14:—"Every fifth year, the son of Heaven made a progress through the kingdom, when the Grand music-master was commanded to lay before him the poems collected in the States of the several quarters, as an exhibition of the manners of the people." Unfortunately, this Book of the Le Ke, the "Royal Ordinances," was only compiled in the reign of the emperor Wăn of the Han dynasty (B.C. 179—155). The scholars entrusted with the work did their best, we may suppose, with the materials at their command. They made much use, it is evident, of Mencius, and of the E Le. The Chow Le, or the "Official Book of Chow," had not then been recovered. But neither in Mencius, nor in the E Le, do we meet with any authority for the statement before us. The Shoo mentions that Shun every fifth year made a tour of inspection through his empire; but there were then no odes for him to examine, as to him and his minister Kaou-yaou is attributed the first rudimentary attempt at the poetic art. Of the progresses of the sovereigns of the Hëa and Yin dynasties we have no information; and those of the kings of Chow were made, we know, only once in twelve years. The above statement in the Le Ke, therefore, was probably based only on tradition, and is erroneous in the frequency of the royal progresses which it asserts.

The classical passage which supports the theory.

Notwithstanding the difficulties which beset the text of the Le Ke, however, I am not disposed to reject it altogether. It derives a certain amount of confirmation from the passage quoted in the last chapter, p. 4, from the "Official Book of Chow," showing that in the Chow dynasty there was a collection of poems, under the divisions of the Fung, the Ya, and the Sung, which it was the business of the Grand music-master to teach the musicians and the élèves of the royal school. It may be granted then, that the duke of Chow, in legislating for his dynasty, enacted that the poems produced in the different feudal States should be collected on the occasions of the royal progresses, and lodged thereafter among the archives of the bureau of music at the royal court. The same thing,

we may presume *a fortiori*, would be done with those produced within the royal domain itself.

4. But the feudal States were modelled after the pattern of the royal State. They also had their music-masters, their musicians, and their historiographers. The kings in their progresses did not visit each particular State, so that their music-masters could have an opportunity to collect the odes in it for themselves. They met, at well-known points, the marquises, earls, barons, &c., of the different quarters of the kingdom; there gave them audience; adjudicated upon their merits; and issued to them their orders. We are obliged to suppose that the princes would be attended to the places of rendezvous by their music-masters, carrying with them the poetical compositions collected in their several regions, to present them to their superior of the royal court.

The music-master of the king would get the odes of each State from its music-master.

5. By means of the above arrangement, we can understand how the poems of the whole kingdom were accumulated and arranged among the archives of the capital. Was there any provision for disseminating thence the poems of one State among all the others? There is sufficient evidence that this dissemination was in some way effected. Throughout the "Narratives of the States" and the details of Tso K'ëw-ming on the history of the Ch'un Ts'ëw, the officers of the States generally are presented to us as familiar not only with the odes of their particular States, but with those of other States as well. They appear equally well acquainted with all the Parts and Books of our present collection; and we saw in Chapter I., p. 5, how the whole of the present She was sung over to Kechah of Woo when he visited the court of Loo. My opinion is that there was a regular communication from the royal court to the courts of the various States of the poetical pieces, which for one reason or another were thought worthy of preservation. This is nowhere expressly stated; but it may be argued by analogy from the account which we have in the "Official Book of Chow" of the duties of the historiographers, or recorders, of the Exterior:—"They had charge of the Histories of all the

How the collected poems were disseminated throughout the States.

States; of the Books of the three August [rulers] and of the five emperors. They communicated to all parts of the kingdom the writings [in their charge]."[1] For want of fuller information it is not easy to give a thoroughly satisfactory account of the Histories and the Books referred to in these brief sentences; but I quote them merely to establish the fact that, according to the constitution of the kingdom under the dynasty of Chow, not only were the literary monuments of the feudal States collected for the satisfaction of the kings, but they were again sent forth to the courts of the different princes, and became the common possession of the cultivated classes throughout the whole country. The documentary evidence of the fact is scanty, owing to the imperfect condition in which the Books of Chow were recovered during the Han dynasty, and so we have no special mention made of the odes in the passages of the "Official Book," which I have adduced; but that they, as well as the other writings which are vaguely specified, were made known to Loo, Ts'e, Tsin, and all the other States, seems to have the evidence of analogy in its favour, and to be necessary to account for the general familiarity with them which, we know, prevailed.

6. But if the poems produced in the several States were thus collected in the capital, and thence again disseminated throughout the kingdom, we might conclude that the collection would have been far more extensive and complete than we have it now. The smallness of it is to be accounted for by the disorder and confusion into which the kingdom fell after the lapse of a few reigns from king Woo. Royal progresses ceased when royal government fell into

How the collection is so small and incomplete.

[1] These Histories, it is held, related to everything about the feudal States, and the outlying barbarous tribes, the history of their princes and chiefs, their origin and boundaries, their tributes, their ceremonies, music, customs, &c. We try in vain to discover what the Books of the three August ones were. The second sentence is the most important for my argument. I cannot accept the interpretation of "the writings," in which many acquiesce, as simply = the names of the written characters. Biot gives for the whole:—"Ils sont chargés de propager les noms écrits, *ou* les signes de l'écriture, dans les quatre parties de l'empire." I believe that I have given the sense correctly.

decay, and then the odes were no longer collected.[1] We have no account of any progress of the kings during the period of the Ch'un Ts'ëw. But, before that period, there is a long gap of 143 years between kings Ch'ing and E, covering the reigns of K'ang, Ch'aou, Muh, and Kung, of which we have no poetic memorials, if we except two doubtful pieces among the sacrificial odes of Chow. The reign of Hëaou who succeeded to E is similarly uncommemorated, and the latest odes are of the time of Ting, when a hundred years of the Ch'un Ts'ëw had still to run their course. I cannot suppose but that many odes were made and collected during the 143 years after king Ch'ing. The probability is that they perished during the feeble and disturbed reigns of E, Hëaou, E, and Le. Of the reign of the first of these we have only five pieces, of all of which Choo considers the date to be uncertain; of that of the second, as has been observed above, we have no memorials at all; of that of the third we have only one piece, which Choo, for apparently good reasons, would assign to a considerably later date. Then follow four pieces, the date of which is quite uncertain, and eleven, assigned to the reign of Le,—some of them with evident error. To Le's succeeded the long and vigorous reign of Seuen (B.C. 828—781), when we may suppose that the ancient custom of collecting the poems was revived. Subsequently to him, all was in the main decadence and disorder. It was probably in the latter part of his reign that Ch'ing-k'aou-foo, an ancestor of Confucius, obtained from the Grand music-master of the court of Chow twelve of the sacrificial odes of the previous dynasty, with which he returned to Sung which was held by representatives of the House of Shang. They were used there in sacrificing to the old kings of Shang, and were probably taken with them to Loo when the K'ung family subsequently sought refuge in that State. Yet of the twelve odes seven were lost by the time of Confucius.

The general conclusion to which we come is, that the existing Book of Poetry is the fragment of various collections made during the early reigns of the kings of Chow, and added to at intervals, especially on the oc-

[1] See Mencius, IV. ii. XXI.

currence of a prosperous rule, in accordance with the regulation which has been preserved in the Le Ke. How it is that we have in Part I. odes of not more than a dozen of the States into which the kingdom was divided,[1] and that the odes of those States extend only over a short period of their history:—for these things we cannot account further than by saying that such were the ravages of time and the results of disorder. We can only accept the collection as it is, and be thankful for it. It was well that Confucius was a native of Loo, for such was the position of that State among the others, and so close its relations with the royal court, that the odes preserved in it were probably more numerous and complete than anywhere else. Yet we cannot accept the statement of the editor of the Suy catalogue adduced on page 2, that the existing pieces had been copied out and arranged by Che, the music-master of Loo, unless, indeed, Che had been in office during the boyhood of Confucius, when, as we have seen, the collection was to be found there, substantially the same as it is now.

7. The conclusions which I have sought to establish in the above paragraphs, concerning the sources of the She as a collection, have an important bearing on the interpretation of many of the odes. The remark of Sze-ma Ts'ëen, that "Confucius selected those pieces which would be serviceable for the illustration of propriety and righteousness," is as erroneous as the other, that the sage selected 305 pieces out of 3000. Confucius merely studied and taught the pieces which he found existing, and the collection necessarily contained odes illustrative of bad government as well as of good, of licentiousness as well as of a pure morality. Nothing has been such a stumbling-block in the way of the reception of Choo He's interpretation of the pieces as the readiness with which he attributes a licentious meaning to those of Book vii., Part I. But the reason why the kings in their progresses had the odes of the different States collected and presented to them, was "that they might judge from them of the

Bearing of the above paragraphs on the interpretation of particular pieces.

[1] I might say not quite a dozen, for Books iii., iv., and v., all belong to Wei, and probably also xiii. as well as x., to Tsin.

manners of the people," and so come to a decision regarding the government and morals of their rulers. A student and translator of the odes has simply to allow them to speak for themselves, and has no more reason to be surprised at the language of vice in some of them than at the language of virtue in many others. The enigmatic saying of Confucius himself, that the whole of "the three hundred odes may be summed up in one sentence,—*Thought without depravity*," [1] must be understood in the meaning which I have given to it in the translation of the Analects. It may very well be said, in harmony with all that I have here advanced, that the odes were collected and preserved for the promotion of good government and virtuous manners. The merit attaching to them is that they give us faithful pictures of what was good and what was bad in the political State of the country, and in the social habits of the people.

8. The pieces in the collection were of course made by individuals who possessed the gift, or thought that they possessed the gift, of poetical composition. Who they were we could tell only on the authority of the odes themselves, or of credible historical accounts contemporaneous with them or nearly so. They would in general be individuals of some literary culture, for the arts of reading and writing even could not be widely diffused during the Chow dynasty. It is not worth our while to question the opinion of the Chinese critics, who attribute many pieces to the duke of Chow, though we have independent testimony only to his composition of a single ode,—the second of Book xv., Part I.[2] We may assign to him also the 1st and 3rd odes of the same Book; the first 22 of Part II.; the first 18 of Part III.; and with two doubtful exceptions, all the sacrificial Songs of Chow. The writers of the odes.

Of the 160 pieces in Pt I. only the authorship of the 2nd of Book xv., which has just been referred to, can be assigned with certainty. Some of the others, of which the historical interpretation may be considered as sufficiently fixed, as the complaints of Chwang Keang, in Books iii., iv., v., are written in the first person; but the author

[1] See the Ana. II. ii.
[2] See the Shoo, V. vi. 15.

may be personating his subject. In Pt II., the 7th ode of Book iv. was made by a Këa-foo, a noble of the royal State, but we know nothing more about him; the 6th of Book vi., by a eunuch styled Măng-tsze; and the 6th of Book vii., from a concurrence of external testimonies, may be ascribed to duke Woo of Wei.

In Pt III., Book iii., the 2nd piece was composed by the same duke Woo; the 3rd by an earl of Juy in the royal domain; the 4th must have been made by one of Seuen's ministers, to express the king's feelings under the drought which was exhausting the kingdom; and the 5th and 6th claim to be the work of Yin Keih-foo, one of Seuen's principal officers.

9. In the preface which appeared along with Maou's text of the She, the occasion and authorship of many more of the odes are given; but I am not inclined to allow much weight to its testimony. The substance of it will be found in the notes prefixed to the pieces of the several Books, where I have shown in a multitude of cases the unsatisfactoriness of the view which it would oblige us to take of particular odes. There are few western Sinologues, I apprehend, who will not cordially concur with me in the principle of Choo He, that we must find the meaning of the odes in the odes themselves, instead of accepting the interpretation of them given by we know not whom, and to follow which would reduce many of them to absurd enigmas.

The Preface.

From the large space which the discussion of the Preface generally occupies, it is necessary that I should attempt a summary of what is said upon it;—on no subject are the views of native scholars more divided.

According to Ch'ing K'ang-shing, what is now called "the Great preface" was made by Confucius' disciple Tsze-hëa, and what is called "the Little preface" was made also by Tsze-hëa, but afterwards supplemented by Maou. In Maou, however, there is no distinction made between a Great and a Little preface. As the odes came down to him, the Preface was an additional document by itself, and when he published his commentary, he divided it into portions, prefixing to every ode the portion which gave an account of it. In this way, however, the preface to the *Kwan ts'eu*, or the first ode of the collection, was

of a disproportionate length; and very early, this portion was separated from the rest, and called *the Great Preface*. But the division of the original preface thus made was evidently unnatural and inartistic; and Choo He showed his truer critical ability by detaching only certain portions of the preface to the *Kwan ts'eu*, and dignifying them with the same name of *the Great Preface*. This gives us some account of the nature and origin of poetry in general, and of the different Parts which compose the She. But Choo should have gone farther. In what is left of the preface to the *Kwan ts'eu*, we have not only an account of that ode, but also what may be regarded as a second introduction to Part I., and especially to the first and second Books of it. To maintain the symmetry of the prefaces there ought to be corresponding sentences at the commencement of the introductory notices to the first odes of the other Parts. But there is nothing of the sort; and this want of symmetry in the preface as a whole is a sufficient proof to me that it did not all proceed from one hand.

How it is attempted to trace the Preface to Tsze-hëa.

In Section II. of last chapter I have traced the transmission of Maou's text from its first appearance until it got possession of the literary world of China. Scholars try to trace it up to Tsze-hëa, and consequently through him to Confucius; but the evidence is not of an equally satisfactory character. The first witness is Seu Ching, an officer of the State or Kingdom of Woo in the period of "the Three Kingdoms (A.D. 229—264)," who says, as reported by Luh Tih-ming:—"Tsze-hëa handed down the She [which he had received from Confucius] to Kaou Hăng-tsze; Hăng-tsze to Sëeh Ts'ang-tsze; Ts'ang-tsze to Mëen Mëaou-tsze; and Mëaou-tsze to the elder Maou." Luh Tih-ming gives also another account of the connection between Maou and Tsze-hëa:—"Tsze-hëa handed down the She to Tsăng Shin; Tsăng Shin to Le K'ih; Le K'ih to Măng Chung-tsze; Măng Chung-tsze to Kin Mow-tsze; Kin Mow-tsze to Seun K'ing; and Seun K'ing to the elder Maou." There is no attempt made, so far as I know, on the part of Chinese critics, to reconcile these two genealogies of of Maou's She; but there is no doubt that, during the Han dynasties, the school of Maou did trace their master's

text up to Tsze-hëa. Yen Sze-koo states it positively in his note appended to Lëw Hin's catalogue of the copies of the She; and hence, as the text and the preface came to Maou together, there arose the view that the latter was made by that disciple of the sage. It became current, indeed, under his name, and was published separately from the odes, so that, in the catalogue of the T'ang dynasty, we find "The Preface to the She by Puh Shang, in two Books," as a distinct Work.

Different account of the origin of the Preface.

But there is another account of the origin of the Preface which seems to conflict with this. In par. 4 of the 2nd section of last chapter I have made mention of Wei King-chung or Wei Hwang, one of the great Han scholars who adopted the text of Maou. He serves as a connecting link between the western and eastern dynasties of Han; and in the account of him in the "Literary Biographies" we are told that "Hwang became the pupil of Sëay Man-k'ing, who was famous for his knowledge of Maou's She; and he afterwards made the Preface to it, remarkable for the accuracy with which it gives the meaning of the pieces in the Fung and the Ya, and which is now current in the world." A testimony like this cannot be gainsayed. If we allow that, when Maou first made public his text, there were prefatory notes accompanying it, yet Hwang must have made large additions to these, as Maou himself, in the opinion of Ch'ing K'ang-shing, had previously done.

Since the time of Choo He, many eminent scholars, such as Yen Ts'an in the Sung dynasty, and Këang Ping-chang in the present, adopt the first sentence in the introduction to each ode as what constituted the original preface, and which they do not feel at liberty to dispute. They think that so much was prefixed to the odes by the historiographers of the kingdom or of the States, when they were first collected, and they would maintain likewise, I suppose, that it bore the stamp of Tsze-hëa. Këang calls these brief sentences "the Old preface" and "the Great preface," and the fuller explanation which is often appended to them, and which he feels at liberty to question, he calls "the Appended preface," and "the Little preface."

After long and extensive investigation of the subject,

I have no hesitation in adopting the freer views of Choo He, with a condensed account of which I conclude this chapter:— Choo He's views on the Preface.

"Opinions of scholars are much divided as to the authorship of the Preface. Some ascribe it to Confucius;[1] some to Tsze-hëa; and some to the historiographers of the States. In the absence of clear testimony it is impossible to decide the point; but the notice about Wei Hwang, in the literary Biographies of the Han dynasties,[2] would seem to make it clear that the Preface was his work. We must take into account, however, on the other hand, the statement of Ch'ing Heuen,[3] that the Preface existed as a separate document when Maou appeared with his text, and that he broke it up, prefixing to each ode the portion belonging to it. The natural conclusion is that the Preface had come down from a remote period, and that Hwang merely added to it and rounded it off. In accordance with this, scholars generally hold that the first sentences in the introductory notices formed the original Preface which Maou distributed, and that the following portions were subsequently added.

"This view may appear reasonable; but when we examine those first sentences themselves, we find some of them which do not agree with the obvious meaning of the odes to which they are prefixed, and give merely the rash and baseless expositions of the writers. Evidently, from the first, the Preface was made up of private speculations and conjectures as to the subject-matter of the odes, and constituted a document by itself, separately appended to the text. Then on its first appearance there were current the explanations of the odes which were given in connection with the texts of Ts'e, Loo, and Han, so that readers could know that it was the work of later

[1] This is too broadly stated. No one has affirmed that the Preface as a whole was from the hand of Confucius. Ch'ing E-ch'uen (A.D. 1033—1107) held that the Great preface was made by him. The style, he says, is like that of the appendixes to the Yih, and the ideas are beyond what Tsze-hëa could have enunciated. Wang Tih-shin (later on in the Sung dynasty) ascribed to Confucius the first sentence of all the introductory notices, and called them the Great preface.

[2] Adduced above. [3] Also adduced above.

hands, and not give entire credit to it.[1] But when Maou no longer published the Preface as a separate document, but each ode appeared with the introductory notice as a portion of the text, this seemed to give to it the authority of the text itself. Then after the other texts disappeared and Maou's had the field to itself, this means of testing the accuracy of its prefatory notices no longer existed. They appeared as if they were the production of the poets themselves, and the odes seemed to be made from them as so many themes. Scholars handed down a faith in them from one to another, and no one ventured to express a doubt of their authority. The text was twisted and chiseled to bring it into accordance with them, and nobody would undertake to say plainly that they were the work of the scholars of the Han dynasty."

[1] That the other texts, as Maou's, all had their prefaces, often differing from the views of the odes given in that, is a very important fact.

APPENDIX.

A TABLE

OF THE PIECES IN THE SHE CHRONOLOGICALLY ARRANGED.

I. BELONGING TO THE SHANG DYNASTY ... B.C. 1765—1122.

Five pieces;—the Sacrificial odes of Shang. Of the *Na* (I.), the *Leeh tsoo* (II.), and the *Ch'ang fah* (IV.), the date of the composition is uncertain. I think that Ode IV. is the oldest, and may have been made any time after B.C. 1719.

The *Heuen ncaou* (III.) and the *Yin woo* (V.) were made after B.C. 1264. Ode V. should be referred, probably, to the reign of Te-yih, B.C. 1190—1154.

II. BELONGING TO THE TIME OF KING WAN „ 1184—1134.

Thirty-four or thirty-five pieces. These are commonly included in the three hundred and six pieces of the Chow dynasty; but we can only date the commencement of that from the reign of Wăn's son, king Woo. The composition, or the collection at least, of most of the Odes relating to Wăn and his affairs, is attributed to his son Tan, the duke of Chow, and must be referred to the reigns of kings Woo and Ch'ing ... ... „ 1121—1076.

These pieces embrace:—

In Part I., all the 11 pieces of Book i.:—the *Kwan ts'eu*, the *Koh t'an*, the *Keuen urh*, the *Kew muh*, the *Chung-sze*, the *T'aou yaou*, the *Too tseu*, the *Fow e*, the *Han kwang*, the *Joo fun*, and the *Lin che che*; and 12, or perhaps 13 pieces, of Book ii.:—the *Ts'eoh ch'aou*, the *Ts'ae fan*, the *Ts'aou ch'ung*, the *Ts'ae pin*, the *Hăng loo*, the *Kaou yang*, the *Yin k'e luy*, the *P'eaou yew mei*, the *Seaou sing*, the *Yay yew sze keun*, the *Keang yew sze*, and the *Tsow yu*, with perhaps also the *Kan t'ang* (V.)

In Part II., 8 pieces of Book i.:—the *Luh ming*, the *Sze mow*, the *Hwang-hwang chay hwa*, the *Fah muh*, the *T'een paou*, the *Ts'ae we*, the *Ch'uh keu*, and the *Te too*.

In Part III., 3 pieces of Book i.:—the *Yih p'oh*, the *Han luh*, and the *Ling t'ae*.

III. BELONGING TO THE CHOW DYNASTY.

[i.] Of the time of king Woo ... ... „ 1121—1115.

In all 8 or 9 pieces, viz.—

In Part I., Book ii., the *Ho pe nung e*, and perhaps the *Kan t'ang*.

In Part II., the *Nan kae* of Book i.; the *Pih hwa*, the *Hwa shoo*, and the *Yu le*, of Book ii., though the date of these pieces is not certain.

In Part III., the *Meen*, the *Sze chae*, and the *Hwang e*, all in Book i.

[ii.] Of the time of king Ch'ing ... ... B.C. 1114—1076.

In all 60 pieces, viz.—

In Part I., all the seven pieces of Book xv., the *Ts'ih yueh*, the *Ch'e-heaou*, the *Tung shan*, the *P'o foo*, the *Fah ko*, the *Kew yih*, and the *Lang poh*. All these are assigned to the duke of Chow in the reign of Ch'ing.

In Part II., ten pieces:—the *Chang te*, of Book i.; the *Yew kăng*, the *Nan yew hea-yu*, the *Sung k'ew*, the *Nan shan yew t'ae*, the *Yew e*, the *Luh seaou*, and the *Chan loo*, of Book ii.; the *T'ung kung*, and the *Ts'ing-ts'ing chay ngo*, of Book iii. Of these ten pieces, however, Choo He thinks that the date of all but the first is uncertain.

In Part III., twelve pieces:—the *Wăn wang*, the *Ta ming*, the *Hea woo*, and the *Wăn wang yew shing*, of Book i.; the *Săng min*, the *Hăng wei*, the *Ke tsuy*, the *Hoo e*, the *Kea loh*, the *Kung Lew*, the *Heung choh*, and the *K'euen o*, of Book ii.

In Part IV. thirty-one pieces, viz.—all the pieces of Book i. [i.]:—the *Ts'ing meaou*, the *Wei T'een che ming*, the *Wei ts'ing*, the *Leeh wăn*, the *T'een tsoh*, the *Haou Teen yew ch'ing ming* (assigned by Choo He to the time of king K'ang), the *Go tseang*, the *She mae* (assigned by Choo to the time of king Woo), the *Chih king* (assigned by Choo to the time of king Ch'aou), and the *Sze wăn*; all the pieces of Book i. [ii.]:—the *Shin kung*, the *E he* (assigned by Choo to the time of king K'ang), the *Chin loo*, the *Fung neen*, the *Yew koo*, the *Ts'een*, the *Yung* (assigned by Choo to the time of king Woo), the *Tsae heen*, the *Yew k'ih*, and the *Woo*; and all the pieces of Book i. [iii.]:—the *Min yu seaou tsze*, the *Tang loh*, the *King che*, the *Seaou pe*, the *Tsae shoo*, the *Leang sze*, the *Sze e*, the *Choh*, the *Hwan*, the *Lae*, and the *Pan*.

[iv.] Of the time of king E (懿王) ... ... 933—909.

Five pieces, all in Part I. Book viii.:—the *Ke ming*, the *Seuen*, the *Choo*, the *Tung fang che jih*, and the *Tung fang we ming*. All these are supposed to belong to duke Gae of Ts'e or his times, but Choo He considers their date uncertain.

[v.] Of the time of king E (夷王) ... ... „ 893—878.

One piece, the *Pih chow* of Part I., Book iii., assigned

to the time of duke K'ing of Wei; but Choo He would place it later in the time of king P'ing.

[vi.] Of the time of the above king E, or of king Le ... ... B.C. 893—841.

Four pieces, all those of Part I., Book xiii., but Choo considers them to be of uncertain date:—the *Kaou k'ew*, the *Soo kwan*, the *Sih yew ch'ang ts'oo*, and the *Fei fung*.

[vii.] Of the time of king Le ... ... „ 877—841.

In all, eleven pieces, viz.—

Two in Part I., Book xii.:—the *Yuen k'ew*, and the *Tung mun che fun*. Choo considers both these as of uncertain date.

Four pieces in Part II.:—the *Shih yueh che keaou* (correctly assigned by Choo to the time of king Yew), and the *Yu woo ching* (Choo would also assign a later date to this), in Book iv.; the *Seaou min*, and the *Seaou yuen*, both considered by Choo to be of uncertain date, in Book v.

Five pieces in Part III.:—the *Min laou*, and the *Pan*, of Book ii.; the *Tung*, the *Yih* (correctly assigned by Choo to the time of king P'ing); and the *Sang yew* of Book iii.

[viii.] Of the period Kung-ho ... ... „ 840—827.

One piece, the *Sih tsuh* of Part I., Book x., but Choo considers the date to be uncertain.

[ix.] Of the time of king Seuen ... ... „ 826—781.

Twenty-five pieces, viz.—

In Part I., five pieces:—the *Pih chow* of Book iv.; the *Keu lin* of Book xi. (according to Choo uncertain); and the *Hăng Mǔn*, the *Tung mun che ch'e*, and the *Tung mun che yang*, of Book xii., all according to Choo uncertain.

In Part II., fourteen pieces, viz.—

In Book iii., the *Luh yueh*, the *Ts'ae k'e*, the *Keu kung*, the *Keih jih*, the *Hung yen*, the *T'ing leaou* (according to Choo uncertain), the *Meen shwuy* (acc. to Choo uncertain), and the *Hoh ming* (acc. to Choo uncertain); in Book iv., the *K'e foo*, the *Pih keu*, the *Hwang neaou*, the *Go hăng k'e yay*, the *Sze kan*, and the *Woo yang*, all according to Choo of uncertain date.

In Part III., six pieces, viz.—

The *Yun han*, the *Sung kaou*, the *Ching min*, the *Han yih*, the *Keang han*, and the *Chang woo*, all in Book iii., and all admitted by Choo but the *Han yih*, of which he considers the date uncertain.

[x.] Of the time of king Yew ... ... „ 780—770.

In all forty-two pieces, viz.—

Of Part II. 40 pieces:—in Book iv., the *Tseeh nan shan*, and the *Ching yueh* (Choo considers the date of this uncertain, but there is some internal evidence for

its being of the time of king Yew); in Book v., the *Seaou pwan*, the *K'aou yen*, the *Ho jin sze*, the *Heang pih*, the *Kuh fung*, the *Luh go*, the *Ta tung*, and the *Sze yueh*, the date of all of which is with Choo uncertain; in Book vi., the *Pih shan*, the *Woo tseang ta keu*, the *Seaou ming*, the *Koo chung*, the *Ts'oo ts'ze*, the *Sin nan shan*, the *Foo t'een*, the *Ta t'een*, the *Chen pe Loh e*, and the *Shang-shang chay hwa*, of all which Choo denies the assigned date, excepting in the case of the *Koo chung*; in Book vii., the *Sang hoo*, the *Yuen yang*, the *Kwei peen*, the *Keu heah*, the *Ts'ing ying*, the *Pin che tsoo yen*, the *Yu ts'aou*, the *Ts'ae shuh*, the *Keoh kung*, and the *Yuh lew*,—but of these Choo allows only the *Pin che tsoo yen* to be capable of determinate reference to the time of Yew; and in Book viii., the *Too jin sze*, the *Ts'ae luh*, the *Shoo meaou* (referred by Choo to the time of king Seuen), the *Sih sang*, the *Pih hwa*, the *Meen man*, the *Hoo yeh*, the *Ts'een tseen che shih*, the *T'eaou che hwa*, and the *Ho ts'aou pah hwang*, but Choo only agrees in assigning the *Pih hwa* and the *Ho ts'aou puh hwang* to Yew's reign.

In Part III., Book iii., two pieces;—the *Chen jang* and the *Shaou min*.

{xi.} Of the time of king P'ing ... ... B.C. 769—719.

In all 28 pieces, viz.—

In Part I., 1 in Book iii.,—the *Luh e*; 3 in Book v.,—the *K'e yuh*, the *K'aou pwan*, and the *Shih jin*, but Choo considers the date of the *K'aou pwan* to be uncertain; 6 in Book vi.,—the *Shoo le*, the *Keun-tsze yu yih*, the *Keun-tsze yang-yang*, the *Yang che shwuy*, the *Chung kuh yew t'uy*, and the *Koh luy*, of which Choo agrees in the assignment of one only, the *Yang che shwuy*; 7 in Book vii.,—the *Tsze e*, the *Tseang chung-tsze*, the *Shuh yu t'een*, the *Ta shuh yu t'een*, the *Kaou k'ew*, the *Tsun ta loo*, and the *New yueh ke ming*, of which Choo allows the assignment of the *Tsze e*, the *Shuh yu t'een*, and the *Ta shuh yu t'een*; 7 in Book x.,—the *Shan yew ch'oo*, the *Yang che shwuy*, the *Tseaou leaou*, the *Chow mow*, the *Te too*, the *Kaou k'ew*, and the *Paou yu*, of which Choo agrees in the assignment only of the *Yang che shwuy* and the *Tseaou leaou* 4 in Book xi.,—the *Sze t'eeh*, the *Seaou jung*, the *Keen kea*, and the *Chung nah*, Choo allowing only the *Seaou jung*.

{xii.} In the reign of king P'ing, or king Hwan ,, 769—696.

Seven pieces, all of Part I., Book ix., and all, according to Choo, of uncertain date;—the *Koh keu*, the *Hwun tseu joo*, the *Yuen yew t'aou*, the *Chih hoo*, the *Shih mow che keen*, the *Fah t'an*, and the *Shih shoo*.

{xiii.} In the reign of king Hwan ... ... ,, 718—696.

Thirty-two pieces, all of Part I., viz.—

17 in Book iii.:—the *Fen yen*, the *Jih yueh*, the *Chung fung*, the *Keih hoo*, the *K'ae fung*, the *Heung che*,

the *P'aou yew k'oo yeh*, the *Kuh fung*, the *Shih we*, the *Maou k'ew*, the *Keen he*, the *Ts'euen shwuy*, the *Pih mun*, the *Pih fung*, the *Tsing neu*, the *Sin t'ae*, and the *Urh tsze shing chow*, of which Choo allows only the date assigned to the *Yen yen*, the *Jih yueh*, the *Chung fung*, and the *Keih koo*; 4 in Book iv.,—the *Ts'eang yew tsze*, the *Keun-tsze keae laou*, the *Sang chung*, and the *Shun che pun pun*, in regard to all of which but the *Sang chung* Choo coincides; 5 in Book v.,—the *Măng*, the *Chuh kan*, the *Hwan lan*, the *Pih he*, and the *Yew hoo*, all acc. to Choo of uncertain date; 3 in Book vi.,—the *T'oo yuen*, the *Ts'ae koh*, and the *Ta keu*, also of uncertain date with Choo; 2 in Book vii.,—the *Yew neu t'ung keu*, and the *Keen shang*, with him uncertain; and 1 in Book xii.,—the *Moo mun*, whose date Choo in the same way does not think can be determined.

[xiv.] Of the time of king Chwang ... ... B.C. 695—681.

Fifteen pieces, all in Part I., viz.—

1 in Book vi.,—the *K'ew chung yew ma*, with Choo uncertain; 8 in Book vii., all with Choo uncertain,—the *Shan yew foo soo*, the *T'oh he*, the *Keaou t'ung*, the *Fung*, the *Tung mun che shen*, the *Fung yu*, the *Tsze k'in*, and the *Yang che shwuy*; and 6 in Book viii., the date and occasion of the 2nd and 3rd of which only are deemed uncertain by Choo,—the *Nan shan*, the *Foo teen*, the *Loo ling*, the *Pe kow*, the *Tsae k'eu*, and the *E tseay*.

[xv.] Of the time of king Le (釐王) ... 680—676.

Five pieces, all in Part I., viz.—

3 in Book vii., all with Choo uncertain,—the *Ch'uh k'e tung mun*, the *Yay yew man ts'aou*, and the *Tsin wei*; 2 in Book x., the date assigned to the former of which is admitted by Choo, the *Woo e*, and the *Yew te che too*

[xvi.] Of the time of king Hwuy ... ... 675—651.

Twelve pieces, all in Part I., viz.—

5 in Book iv., all admitted by Choo,—the *Ting che fang chung*, the *Te tung*, the *Seang shoo*, the *Kan maou*, and the *Tsae ch'e*; 1 in Book v., with Choo uncertain,—the *Muh kwa*; 1 in Book vii., admitted by Choo, the *Ts'ing jin*; 2 in Book x., with Choo uncertain,—the *Koh săng* and the *Ts'ae ling*; 2 in Book xii., with Choo uncertain,—the *Fang yew ts'eoh ch'aou*, and the *Yueh ch'uh*; and 1 in Book xiv., also with Choo uncertain,—the *Fow yew*.

[xvii.] Of the time of king Sëang ... ... „ 650—618.

In all thirteen pieces, of which 9 are in Part I., viz.—

1 in Book v., admitted by Choo,—the *Ho kwang*; 5 in Book xi., of which Choo admits only the first and fourth,—the *Hwang neaou*, the *Shin-fung*, the *Woo e*, the *Wei yang*, and the *K'euen yu*; 3 in Book xiv., of

which Choo accepts only the first,—the *How-jin*, the *She-kew*, and the *Hea ts'euen*.

In Part IV., the 4 pieces of Book ii., in the occasion assigned for the first and last of which Choo agrees,—the *Keung*, the *Yew peih*, the *Pwan-shwuy*, and the *Pei kung*.

[xviii.] Of the time of king Ting ... ... B.C. 605—585.

Two pieces in Part I., viz.—

the *Choo lin*, admitted by Choo, and the *Tsih p'o* in Book xii.

The editors of the imperial edition of the present dynasty say:

"The dates of the composition of the odes it was found difficult to examine thoroughly after the fires of Ts'in, and so we find them variously assigned by the writers of the Han, T'ang, and other dynasties.

"But the old Preface made its appearance along with the text of the Poems, and Maou, Ch'ing, and K'ung Ying-tah maintained and defended the dates assigned in it, to which there belongs what authority may be derived from its antiquity.

"When Choo He took the She in hand, the text of the poems was considered by him to afford the only evidence of their occasion and date, and where there was nothing decisive in it, and no evidence afforded by other classical Books, he pronounced these points uncertain;—thus deciding according to the exercise of his own reason on the several pieces.

"Gow-yang Sew followed the introductory notices of Ch'ing, but disputed and reasoned on the subject at the same time. Heu K'ëen, and Lëw Kin followed the authority of Choo, now and then slightly differing from him.

"In the Ming dynasty appeared the 'Old meanings of the text of the She,' chronologically arranged by Ho K'eae, adducing abundance of testimonies, but with many erroneous views. We have in this work collected the old assignments of the Preface, supported by Maou, Ch'ing, and K'ung, and given due place to the decisions of Choo. The opinions of others we have preserved, but have not entered on any discussion of them."

CHAPTER III.

THE RHYME AND METRE OF THE PIECES; THEIR POETICAL VALUE; PRINCIPLE ON WHICH THE PRESENT VERSION OF THEM HAS BEEN MADE; CERTAIN PECULIARITIES IN THEIR STRUCTURE.

1. I HAVE written at length on the Prosody of the Book of Poetry in my larger work. In this volume, intended for English readers, it is not necessary to say much about it.

Rhyme has always been a characteristic of verse in China; and all the earliest attempts at poetical composition were of the same form,—in lines consisting of four words, forming, from the nature of the language, four syllables. Wherever there is any marked deviation from this type, the genuineness of the piece as a relic of antiquity becomes liable to suspicion. Metre and Rhyme.

This line of four words is the normal measure of the She, but it is not invariably adhered to. We have in one ode, according to the judgment of many native scholars, a line of only one word in each of its stanzas. Lines of two, of three, of five, of six, of seven, and even of eight characters, occasionally occur. When the poet once departs from the normal law of the metre, he often continues his innovation for two or three more lines, and then relapses into the usual form. He is evidently aware of his deviation from that, and the stanzas where it takes place are in general found to be symmetrically constructed and balanced.

2. The pieces, as printed, appear divided into stanzas; —and properly so, though the Han scholars say that such division was first made by Maou Chang. He did his work well, guided mainly by the rhyme, and by the character of the piece as narrative, allusive, or metaphorical. Stanzas.

In most pieces the stanzas are of uniform length, and

frequently quatrains; but the authors allowed themselves as much liberty in the length of the stanza as in that of the line. Stanzas of two lines are very rare; and those of three lines, or triplets, are only less so. One ode occurs, made up of stanzas of two lines, and in another three such stanzas follow three quatrains. We have three odes made up of triplets, and this stanza is occasionally introduced among others of greater length. Stanzas of five lines occur, but not often. They sometimes form the structure of whole pieces, and are sometimes intermixed with others. Stanzas of six lines, of eight, of ten, and of twelve are frequently met with. Some are found extending to fourteen lines, and even to sixteen and seventeen. Those of seven lines, of nine, and of eleven, are all unusual. Generally speaking, stanzas with an even number of lines greatly outnumber those with an odd.

In the present metrical version, wherever I could conveniently attain to it, I have made the stanzas of the same length as in the original Chinese. Some expansion, however, has frequently seemed to be necessary; condensation has seldom been possible.

3. The manner in which the rhymes are disposed has received much attention from the Chinese critics; and the following cases, among others, have been pointed out:—

Disposition of the Rhymes.

[i.] Where lines rhyme in succession; two, three, four lines, &c., occasionally up to twelve.

[ii.] Where the rhyming lines are interrupted by one or more lines intervening, which do not rhyme with them; those intervening lines rhyming differently together, or not rhyming at all.

[iii.] Where the stanza contains only one rhyme.

[iv.] Where the stanza contains two or more rhymes.

[v.] Where the different rhymes alternate, with more or less of regularity. Some pieces are made up of quatrains proper, the first and third lines rhyming together, and the second and fourth. In stanzas of five lines, the first and third will sometimes rhyme, and then the second, fourth, and fifth. In others of six lines, the first and third will rhyme, and then the second, fourth, fifth, and sixth. The regularities, or rather irregularities, of this kind are very numerous.

[vi.] Where one or more lines at the commencement of the different stanzas of a piece, or their concluding lines, rhyme with one another. In all the instances adduced to illustrate this case, however, we have not merely a concord of the rhymes, but the repetition of the whole lines.

[vii.] What we call medial rhymes occur occasionally; and in a few instances the members of different lines rhyme in this way at the cæsural pause.

Without specifying other characteristics, I may say that there are throughout the pieces multitudes of lines, sometimes one, and sometimes more, which do not rhyme with any others in the same stanza. The pieces of Part IV. have several peculiarities. Many of them do not admit of a stanzaic arrangement; and there are at least eight in which there is no attempt at rhyme. We may consider such disregard of rhyme as an approach to the structure of blank verse; but while every other irregularity in the ancient odes has found imitators, I am not aware that this has received any favour. So far from the Chinese having any contempt for rhyming, such as Milton expressed when he called it "a jingling sound of like endings," "a troublesome bondage," they consider it essential to poetry.

In the present version, as in the prose one of my larger work, I have made no attempt to adhere to the length of the original lines, or to adopt their rhymes. The different attributes of the Chinese and English languages made it impossible to do so. In passing from this subject, I will venture to say that the nature of Chinese is at the best but ill adapted for the purpose of agreeable rhyme. It does not admit the variety that is found in an alphabetical language, and which is to us one of the charms of poetical composition. The single rhyming endings in English are about 360; and if we add to them the double and triple rhymes, where the accent falls on the penultimate syllables, they cannot come short of 400. In Chinese, on the other hand, the rhyming endings are very few. Those of the Book of Poetry are under twenty. There is, indeed, in Chinese a greater number of words or characters to any one ending than in other languages, and scholars have produced compositions in which the

same ending occurs a hundred times and more. Multitudes of the rhymes, however, are to a foreign ear merely assonances, and the effect is that of a prolonged monotony.

4. In the Treatise on the antiquity of the Chinese, with which the "*Memoires concernant les Chinois*" commence, it is said, "The poetry of the She King is so beautiful and harmonious, the lovely and sublime tone of antiquity rules in it so continually, its pictures of manners are so naïve and minute, that all these characteristics give sufficient attestation of its authenticity. The less can this be held in doubt that in the following ages we find nothing, I will not say equal to these ancient odes, but nothing worthy to be compared with them. We are not sufficient connoisseurs to pronounce between the She King on the one side and Pindar and Homer on the other; but we are not afraid to say that it yields only to the Psalms of David in speaking of the Divinity, of Providence, of virtue, &c., with a magnificence of expressions and an elevation of ideas which make the passions cold with terror, ravish the spirit, and draw the soul from the sphere of the senses."

The poetical value of the Book of Poetry.

Such language is extravagant, and the comparison of the compositions in the "Book of Poetry" to the Psalms of David is peculiarly unfortunate. They are not religious poems. The "Praise Songs," which constitute a small part of them, and may be described as "religious," have for their principal themes the heroic founders of the House of Chow and the worship which was paid to them. In these, and in many of the other pieces, God often appears as the righteous and sovereign Lord of Providence; but the writers never make Him their theme for what He is in Himself, and do not rise to the conception of Him as "over all," China and other nations, "blessed for ever."

But it would be wrong to deny to the Chinese odes a very considerable amount of poetical merit. It is true that many of them, as Sir John Davis has said in his "Treatise on the Poetry of the Chinese,"[1] do not rise above

[1] The Poetry of the Chinese, p. 35 (London, 1870). This interesting Treatise was first published nearly fifty years ago. It had the merit of introducing the subject of Chinese poetry to the English public; and may

the most primitive simplicity, and that the principal interest which the collection possesses arises from its pictures of manners; but there are not a few pieces which may be read with pleasure from the pathos of their descriptions, their expressions of natural feeling, and the boldness and frequency of their figures.

I expressed myself to the above effect in writing about the poetical value of the She in 1871, and I have now to re-affirm the judgment with a greater emphasis, and a wider application to the pieces. The critical labour necessary to secure accuracy of translation in my larger work kept me from being sufficiently alive to their beauty. The renewed study which every poem has received, and the endeavour to give an adequate rendering of it in English verse, have resulted in the perception of many beauties which I did not previously appreciate. I shall be disappointed if my readers do not agree with me in thinking that in China's ancient Odes, Ballads, Songs, and Bardic Effusions there is much poetry of a high order.

5. Sir John Davis contends, in the Treatise referred to above, that "verse must be the shape into which Chinese, as well as other poetry, must be converted, in order to do it mere justice," adding that he himself, while giving now *a prose translation*, now *a faithful metrical version*, and now *an avowed paraphrase*, has deferred more than his judgment and inclinations approved to the prejudices of those who are partial to the literal side of the question. When I had resolved to publish the present volume, I had no hesitation in deciding that the rendering of every piece should be a faithful metrical version of the original. I thought at first of re-publishing, side by side with each piece, the prose translation in my larger work; but this plan was abandoned, as it would have made the book larger than was desirable, and would only have distracted the attention of the majority of the readers for whom it was intended. They may rest assured, however, that they have here no paraphrase, but the poems of the

Principle on which the present version has been made.

well stand side by side with the author's two volumes on "The Chinese," published in the "Library of Entertaining Knowledge" in 1836. Fuller descriptions of China and the Chinese have since appeared, but none with the same literary finish which we find in these volumes.

Chinese writers presented to them faithfully, with as little introduction of ideas of my own or of my helpers as it was possible to attain to. Rhyme is often a hard master, and as it was our endeavour to give the pieces in as good English verse as the nature of the case would permit, it was necessary to employ occasionally epithets which are not found in the Chinese text, but this has been done sparingly. While much amplification would have been a misrepresentation of the original, a bad translation would often have been mere doggerel. And not only so; it would also have been unfaithful. There is more in the words of the text than meets the ear; it might be more correct to say, from the peculiar nature of the Chinese characters, than meets the eye. Apart even from the satirical pieces, and the allusive pieces on which I shall presently touch, in translating Chinese poetry one has constantly to regard what was in the mind of the writer. It was my object to bring this out in the notes in my larger work; and what was brought out there had to be transferred to the stanzas of the present version. But this also has been done only so far as seemed indispensable.

I had some difficulty in getting my nephews, of whose valuable assistance I have spoken in the Preface, to enter fully into my views of what their versions should be; and occasionally I had to re-cast their versions, the result being pieces inferior in poetical merit to what they had produced, but which I thought better represented the original Chinese. A correspondent in Hong-Kong, having himself no little of the poetical faculty, and condemning the adherence to the letter of the text even to the extent for which I contend, referred to the words of Horace in his *De Arte Poetica*,

Et quæ
Desperat tractata nitescere posse, relinquit.

Horace, however, is giving his view of the course which an original poet should pursue, and I agree in the counsel which he suggests. But I was intending to come before the public not as an original poet, but as a translator in English verse of what Chinese poets wrote between two and three thousand years ago. If they

dealt with themes which they could not make to shine, it was still my duty to show how they had treated them. Nor did it appear to me that there was anything in the She, which might make me take warning from that other advice of Horace, touching me more nearly,

Nec desilies imitator in arctum,
Unde pedem proferre pudor vetet, aut operis lex.

There are, indeed, pieces in it which no treatment could make to "shine," and others which might be described as narrow and cramping, entrance into which is difficult and graceful exit from them all but impossible. My friend and others, seeing this, advised that I should publish a selection of the pieces, and not the whole of them. But this was forbidden by "the law of the work," as a reproduction in English verse of the translation of the Book of Poetry. And as I pursued my task, even the poorer odes became clothed with an attractiveness which I did not previously perceive. I would not now say, as I did in 1871, that "the collection as a whole is not worth the trouble of versifying." The versification, no doubt, might have been executed better than I and my coadjutors have succeeded in doing; but our labours, such as they are, will, I hope, satisfy my readers, that these ancient Chinese poems have, as a whole, not a little poetical merit. At any rate they have those poems, and not others made by paraphrase from them. If the dress be English, the voice is always Chinese; while much may be learned from them of the mind and manners of feudal China.

6. Nothing could be more simple than the structure of the bulk of the odes in the first Part of the *She*. The different stanzas of a piece often convey substantially the same idea, which is repeated again and again with little change in the language. The writer wishes to prolong his ditty, and he effects his purpose by the substitution of a fresh rhyme, the preceding stanza re-appearing with no other alteration but what is rendered necessary by the new term. There is an amusing instance in the third ode of Book xiv., where the poet is compelled by the necessities of his rhyme to say that the young of the turtle-dove are

Peculiarities in the structure of the pieces.

seven in number. Some of the pieces in the other Parts are marked by the same characteristic. In those Parts, however, there are many others which afford the best examples of Chinese poetry. The first piece of Part III. is remarkable as being constructed, in Chinese, in the same way as the 121st and other *step* Psalms, as they have been called, the concluding line of one stanza forming the commencing one of the next. In other pieces there is an approximation to the same form.

Throughout the book the pieces are distinguished among themselves as *narrative*, *metaphorical*, or *allusive*.

In a *narrative* piece the poet says what he has to say right out, writing it down in a simple, straightforward manner, without any hidden meaning reserved in his mind. It is not to be supposed, however, because such pieces are distinguished from the other two classes, that the author does not, at his pleasure, use the metaphor and other figures of speech in their composition. He uses them as freely as descriptive poets in any other language.

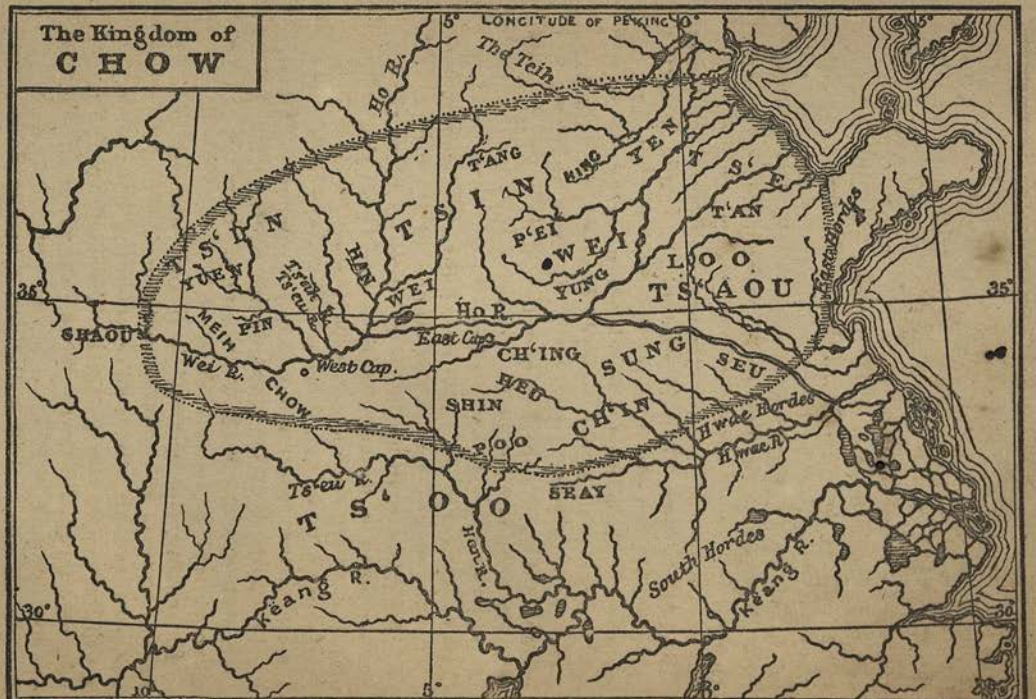
In a *metaphorical* piece the poet has under his language a meaning different from what it expresses,—a meaning which there should be nothing in the language to indicate. Such a piece may be compared to the Æsopic fable; but while it is the object of the fable to inculcate the virtues of morality and prudence, an historical interpretation has to be sought for the metaphorical pieces of the *She*. Often, moreover, the moral of the fable is subjoined to it, which never is done in the case of these pieces. The best specimen of such a composition is the second ode of Book xv., Part I., where we hear only the plaint of a bird, whose young, reared by her with toil, have been destroyed by an owl, and who is afraid that her nest will also be destroyed. We know, however, from the Book of History, that the writer, the duke of Chow, intended himself by the bird, and that he wished in the piece to vindicate the stern course which he had adopted to put down the rebellion of some of his brothers.

The *allusive* pieces are more numerous than the metaphorical. They often commence with a couple of lines which are repeated without change, or with slight rhythmical changes, in all the stanzas. In other pieces

each stanza has allusive lines peculiar to itself. These are for the most part descriptive of some object or circumstance in the animal or vegetable world, and after them the poet proceeds to his proper subject. Generally, the allusive lines convey a meaning harmonizing with the lines which follow, as in I. i. IV., where an English poet would begin the verses with *Like* or *As*. They are in reality metaphorical, but the difference between an allusive and a metaphorical piece is this,—that in the former the poet proceeds to state the theme which he is occupied with, while no such intimation is given in the latter. Sometimes, however, it is difficult to discover the metaphorical element in the allusive lines, and we can only deal with them as a sort of *refrain*, strangely placed at the beginning of the verses. Chinese critics do not scruple to say that there are many cases in which it is impossible to find any meaning in the allusive lines akin to what is subsequently said. I cannot persuade myself, however, that the poets ever wrote in such a random style; and the fresh and careful study of each piece, required in preparing the present volume, enabled me to see a good and suitable meaning in many lines, of whose force I had previously enjoyed but a dim and vague perception, and even in some lines where the meaning had eluded all the critics. My rule has been to bring out in the English verse the connexion between the allusive lines and those that follow; and this is the principal reason why my stanzas are frequently longer than those of the Chinese text. Occasionally, where the connexion was sufficiently evident, I have made no addition to show it. More rarely, I have been obliged to leave the connexion in obscurity, as being myself unable to perceive it.

In leaving this subject, it is only necessary to say further that the allusive, the metaphorical, and the narrative elements sometimes all occur in the same piece.

Chinese critics make a further distinction of the pieces, especially in the first three Parts, into *correct* and *changed*, or pieces of an age of good government, and pieces of a degenerate age. Such a distinction was made at a very early time; but it is of little importance. Many pieces ranked in the second and inferior class are in their spirit and style equal, and more than equal, to any in the other.


The Kingdom of
CHOW
LONGITUDE OF PEKING
The Teih
Ho R.
TANG
KING
TEN
S'E
T'AN
P'EI
WEI
LOO
TS'AOU
YUNG
SIN
HAN
WEI
T'UNG KWAN
SHAOU
MEIH
PIN
Wei R.
West Cap.
East Cap.
Ho R.
CH'ING
SUNG
SEU
CHOW
YEU
SHIN
CH'IN
Hwae R.
Hwae Hordes
Ts'eu R.
TSOO
HAN R.
SRAY
South Hordes
Keang R.
Keang R.
35°
30°
10°
5°
0°
5°
10°

CHAPTER IV.

THE CHINA OF THE BOOK OF POETRY, CONSIDERED IN RELATION TO THE EXTENT OF ITS TERRITORY, AND ITS POLITICAL STATE; ITS RELIGION; AND SOCIAL CONDITION.

1. A GLANCE at the map prefixed to this chapter will give the reader an idea of the extent of the kingdom of Chow,—of China as it was during the period to which the Book of Poetry belongs. The China of the present day, what we call China proper, embracing the eighteen provinces, may be described in general terms as lying between the 20th and 40th degrees of north latitude, and the 100th and 121st degrees of east longitude, and containing an area of about 1,300,000 square miles. The China of the Chow dynasty lay between the 33rd and 38th parallels of latitude, and the 106th and 119th of longitude. The degrees of longitude included in it were thus about two-thirds of the present; and of the 20 degrees of latitude the territory of Chow embraced no more than five. It extended nearly to the limit of the present boundaries on the north and west, because it was from the north, along the course of the Yellow river, that the first Chinese settlers had come into the country, and it was again from the west of the Yellow river that the chiefs of the Chow family and their followers pushed their way to the east, and took possession of the tracts on both sides of that river, which had been occupied, nearly to the sea, by the dynasties of Hëa and Shang. The position of the present departmental city of Pin-chow, in which neighbourhood we find duke Lëw with his people emerging into notice, in the beginning of the 18th century before our era, is given as in lat. 35° 4′, and long. 105° 46′.

The territory of the kingdom of Chow.

The She says nothing of the division of the country under the Chow dynasty into the nine *Chow* or provinces, of which we read so much in the third Part of the Shoo, in connection with the labours of Yu. Four times in the

Books of Chow in the She that famous personage is mentioned with honour,[1] but the sphere in which his action is referred to does not extend beyond the country in the neighbourhood of the Ho before it turns to flow to the east, and there is reason to believe that he did here accomplish a most meritorious work. Twice he is mentioned in the sacrificial odes of Shang, and there the predicates of him are on a larger scale, but without distinct specification; but T'ang, the founder of the dynasty, is represented as receiving from God the "nine regions,"[2] and appointed to be a model to the "nine circles"[3] of the land. These nine regions and nine circles were probably the nine *Chow* of the Shoo; and though no similar language is found in the She respecting the first kings of Chow, their dominion, according to the Official book of the dynasty,[4] was divided into nine provinces, seven of which bear the same names as those in the Shoo. We have no Seu-chow, which extended along the sea on the east from Ts'ing-chow to the Këang river, and Chinese scholars tell us, contrary to the evidence of the She and of the Tso-chuen, that it was absorbed in the Ts'ing province of Chow. In the same way they say that Yu's Lëang-chow on the west, extending to his Yung-chow, was absorbed in Chow's Yung. The number of nine provinces was kept up by dividing Yu's K'e-chow in the north into three;—K'e to the east, Ping in the west, and Yëw in the north and centre. The disappearance of Seu and Lëang sufficiently shows that the kings of Chow had no real sway over the country embraced in them; and though the names of Yang and King, extending south from the Këang, were retained, it was merely a retention of the names, as indeed the dominion of China south of the Këang in earlier times had never been anything but nominal. The last ode of the She, which is also the last of the Sacrificial odes of the Shang dynasty, makes mention of the subjugation of the tribes of King, or King-ts'oo, by king Woo-ting (B.C. 1323—1263); but, as I have shown on that ode, its genuineness is open to sus-

[1] See II. vi. VI. 1: III. i. X. 5; iii. VII. 1: IV. ii. IV. 1.
[2] IV. iii. IV. 1; V. 3. [3] IV. iii. III. 1. 7 and IV. 3.
[4] Ch. XXXIII.

picion. The 9th ode of Book iii., Part III., relates, in a manner full of military ardour, an expedition conducted by king Seuen in person to reduce the States of the south to order; but it was all confined to the region of Seu, and in that to operations against the barbarous hordes north of the Hwae. The 8th ode of the same Book gives an account of an expedition, sent by the same king Seuen under an earl of Shaou, to start from the point where the Këang and Han unite, to act against the tribes south of the Hwae, between it and the Këang, and to open up the country and establish States in it after the model of the king's own State. All this was done "as far as the southern Sea," which did not extend therefore beyond the mouth of the Këang. Ode 5th, still of the same Book, describes the appointment of an uncle of king Seuen to be marquis of Shin, and the measures taken to establish him there, with his chief town in what is now the department of Nan-yang, Ho-nan, as a bulwark against the encroachments of the wild tribes of the south. Now Seuen was a sovereign of extraordinary vigour and merit, and is celebrated as having restored the kingdom to its widest limits under Woo and Ch'ing; and after his death the process of decay went on more rapidly and disastrously even than it had done during several reigns that preceded his. During the period of the Ch'un Ts'ëw, the princes of Ts'oo, Woo, and Yueh, to whom belonged Yu's provinces of Yang, King, and Lëang, all claimed the title of king, and aimed at the sovereignty of the States of the north,—to wrest the sceptre from the kings of Chow. The China of Chow did not extend beyond the limits which I have assigned it, and which are indicated by the imperfect oval marked on the map, hardly reaching half way from the Yellow river to what is now called the Yang-tsze Këang. The country held by the kings themselves, often styled the royal State, lay along the Wei and the Ho for about five degrees of longitude, but it was not of so great extent from north to south. It was, moreover, being continually encroached upon by the growing States of Ts'oo on the south, Ts'in on the west, and Tsin on the north, till it was finally extinguished by Ts'in, which subdued also all the feudal States, changed the feudal kingdom into a despotic empire, and extended

its boundaries to the south far beyond those of any former period.

2. In the prolegomena to the Shoo I have mentioned the extravagant statements of Chinese writers, that at a great *durbar* held by Yu the feudal princes amounted to 10,000; that, when the Shang dynasty superseded the house of Yu, the princes were reduced to about 3000; and that, when Shang was superseded in its turn by Chow, they were only 1773. The absurdity of the lowest of these numbers cannot be exposed better than by the fact that the districts into which the empire of the present day, in all its eighteen provinces, is divided are not quite 1300. But in the Book of Poetry, as has been pointed out already, we have odes of only about a dozen States; and all the States or territorial divisions, mentioned in the Ch'un Ts'ëw and Tso-chuen, including the outlying regions of Ts'oo, Woo, and Yueh, with appanages in the royal domain, attached territories in the larger States, and the barbarous tribes on the east, west, north, and south, are only 198. In the "Annalistic Tables of the successive dynasties," published in 1803, the occurrences in the kingdom of Chow, from its commencement in B.C. 1121 down to 403, are arranged under thirteen States, and from 402 down to its extinction in B.C. 225, under seven States.

States mentioned in the She.

The principal States which come before us in the She are Ts'in, lying west from the royal domain, a considerable part of which was granted to it in B.C. 759; Tsin, having the Ho on the west, and lying to the north of the royal domain; then to the east, Wei, on the north of the Ho, and Ch'ing on the south of it, with Hea and Ch'in extending south from Ch'ing. East from Ch'ing, and south of the Ho, was Sung, a dukedom held by descendants of the royal family of the Shang dynasty. North from Sung was the marquisate of Ts'aou; and north from it again was Loo, held by the descendants of Tan, the famous duke of Chow, to whose political wisdom, as much as to the warlike enterprise of his brother king Woo, was due the establishment of the dynasty. Conterminous with the northern border of Loo, and extending to the waters of what is now called the gulf of Pih-chih-le, was the powerful State of

Ts'e. Yen, mentioned in III. iii. VII. 6, lay north and east from Ts'e. The subject of that ode is a marquis of Han, who appears to have played a more noticeable part in the time of king Seuen, than any of his family who went before or came after him did. His principality was on the west of the Ho, covering the present department of T'ung-chow, Shen-se, and perhaps some adjacent territory. The ode commences with a reference to the labours of Yu which made the country capable of cultivation, but much of it must still have been marsh and forest in the time of king Seuen, for mention is made of its large streams and meres, and of the multitudes of its deer, wild-cats, bears, and tigers.

The princes of these States, distinguished among themselves by the titles of Kung, How, Pih, Tsze, and Nan, which may most conveniently be expressed by duke, marquis, earl, count or viscount, and baron, were mostly Kes, offshoots from the royal stem of Chow. So it was with those of Loo, Ts'aou, Wei, Ch'ing, Tsin, Yen, and Han. Sung, it has been stated, was held by descendants of the kings of Shang, who were therefore Tszes. The first marquis of Ts'e, was Shang-foo, a chief counsellor and military leader under kings Wän and Woo. He was a Këang, and would trace his lineage up to the chief minister of Yaou, as did also the barons of Heu. The marquises of Ch'in were Kweis, claiming to be descended from the ancient Shun. The earls of Ts'in were Yings, and boasted for their ancestor Pih-yih, who appears in the Shoo, II. i. 22, as forester to Shun. The sacrifices to Yu, and his descendants, the sovereigns of the Hëa dynasty, were maintained by the lords of Ke, who were consequently Szes, but that State is not mentioned in the She.

All these princes held their lands by royal grant at the commencement of the dynasty, or subsequently. I have touched slightly on the duties which they owed to the king of Chow as their suzerain in the prolegomena to the Shoo, and I do not enter further on them here. A more appropriate place for exhibiting them, and the relations which the States maintained with one another, will be in the prolegomena to the Chun Ts'ëw and the Tso-chuen.

3. The Book of Poetry abundantly confirms the conclusion drawn from the Shoo-king that the ancient Chinese had some considerable knowledge of God. The names given to Him are *Te*, which we commonly translate *emperor* or *ruler*, and *Shang Te, the Supreme Ruler*. My own opinion, as I have expressed and endeavoured to vindicate it in various publications on the term to be employed in translating in Chinese the Hebrew *Elohim* and Greek *Theos*, is that *Te* corresponds exactly to them, and should be rendered in English by *God*. He is also called in the She "the great and sovereign God,"[1] and "the bright and glorious God;"[2] but, as in the Shoo, the personal appellation is interchanged with *T'ëen, Heaven; Shang T'ëen, Supreme Heaven; Haou T'ëen, Great Heaven; Hwang T'ëen, Great* or *August Heaven;* and *Min T'ëen, Compassionate Heaven.* The two styles are sometimes combined, as in III. iii. IV., where we have the forms of *Shang Te, Haou T'ëen,* and *Haou T'ëen Shang Te,* which last seems to me to mean—*God dwelling in the great heaven.*

Religious views.

God appears especially as the ruler of men and this lower world.[3] He appointed grain for the nourishment of all.[4] He watches especially over the conduct of kings, whose most honourable designation is that of "Son of Heaven."[5] While they reverence Him, and administer their high duties in His fear, and with reference to His will, taking His ways as their pattern, He maintains them, smells the sweet savour of their offerings, and blesses them and their people with abundance and general prosperity.[6] When they become impious and negligent of their duties, He punishes them, takes from them the throne, and appoints others in their place.[7] His appointments come from His fore-knowledge and fore-ordination.[7]

Sometimes he appears to array Himself in terrors, and the course of His providence is altered.[8] The evil in the State is ascribed to Him.[8] Heaven is called unpitying.[8] But this is His strange work; in judgment; and to call

[1] IV. ii. IV. 3. [2] IV. i. [ii.] I.
[3] *E.g.*, III. i. VII. 1; iii. I. 1. [4] IV. i. [i.] X.
[5] *E.g.*, II. i. VIII. 1, 3; IV. i. [i.] VIII.
[6] *E.g.*, II. i. VI.; III. i. I.; VII. 7; IV. ii. IV.
[7] III. i. VII. 1, 3. [8] III. ii. X.; iii. I. 1; II. iv. VII.; and often.

men to repentance.[1] He hates no one; and it is not He who really causes the evil time:—that is a consequence of forsaking the old and right ways of government.[2] In giving birth to the multitudes of the people, He gives to them a good nature, but few are able to keep it, and hold out good to the end.[3] In one ode, II. vii. X., a fickle and oppressive king is called *Shang Te* in bitter irony.

While the ancient Chinese thus believed in God, and thus conceived of Him, they believed in other Spirits under Him, some presiding over hills and rivers, and others dwelling in the heavenly bodies. In fact there was no object to which a tutelary Spirit might not at times be ascribed, and no place where the approaches of spiritual Beings might not be expected, and ought not to be provided for by the careful keeping of the heart and ordering of the conduct.[4] In the legend of How-tseih (III. ii. I.), we have a strange story of his mother's pregnancy being caused by her treading on a toe-print made by God. In III. iii. V. a Spirit is said to have been sent down from the great mountains, and to have given birth to the princes of Foo and Shin. In IV. i. [i.] VIII. king Woo is celebrated as having attracted and given repose to all spiritual Beings, even to the Spirits of the Ho and the highest mountains. In II. v. IX., the writer, when deploring the sufferings caused to the States of the east by misgovernment and oppression, suddenly raises a complaint of the host of heaven;—the Milky way, the Weaving sisters (three stars in Lyra), the Draught oxen (some stars in Aquila), Lucifer, Hesperus, the Hyades, the Sieve (part of Sagittarius), and the Ladle (also in Sagittarius):—all idly occupying their places, and giving no help to the afflicted country. In no other ode do we have a similar exhibition of Sabian views. Mention is made in III. iii. IV. 5 of the demon of drought; and we find sacrifices offered to the Spirits of the ground and of the four quarters of the sky,[5] to the Father of husbandry,[6] the Father of war,[7] and the Spirit of the path.[8]

These last three, however, were probably the Spirits of

[1] III. ii. X. 8; and often.
[2] II. iv. VIII. 4; III. iii. I. 5, X. 5.
[3] III. iii. I. 1.
[4] III. iii. II. 7.
[5] II. vi. VII. 2; *et al.*
[6] II. vi. VIII. 2; *et al.*
[7] III. i. VII. 8.
[8] III. ii. I. 7, *et al.*

departed men. A belief in the continued existence of the dead in a spirit-state, and in the duty of their descendants to maintain by religious worship a connection with them, have been characteristics of the Chinese people from their first appearance in history. The first and third Books of the last Part of the She profess to consist of sacrificial odes used in the temple services of the kings of Chow and Shang. Some of them are songs of praise and thanksgiving; some are songs of supplication; and others relate to the circumstances of the service, describing the occasion of it, or the parties present and engaging in it. The ancestors worshipped are invited to come and accept the homage and offerings presented; and in one (IV. i. [i.] VII.) it is said that "king Wăn, the Blesser," has descended, and accepted the offerings.

The first stanza of III. i. I. describes king Wăn after his death as being "on high, bright in heaven, ascending and descending on the left and the right of God," and the 9th ode of the same Book affirms that Wăn, his father, and grandfather, were associated in heaven. The early Chinese, as I have just said, did not suppose that man ceased all to be, when his mortal life terminated. We know, indeed, from the Tso-chuen, that scepticism on this point had begun to spread among the higher classes before the time of Confucius, and we know that the sage himself would neither affirm nor deny it; but that their dead lived on in another state was certainly the belief of the early ages with which we have now to do, as it is still the belief of the great majority of the Chinese people. But the She is as silent as the Shoo-king as to any punitive retribution hereafter. There are rewards and dignity for the good after death, but nothing is said of any punishment for the bad. In one ode, indeed (II. v. VI. 6), a vague feeling betrays itself in the writer, that after every other method to deal with proud slanderers had failed, Heaven might execute justice upon them;—but it may be that he had only their temporal punishment in view. The system of ancestral worship prevented the development of a different view on this subject. The tyrant-oppressor took his place in the temple, there to be feasted, and worshipped, and prayed to, in his proper order, as much as the greatest benefactor of his people. I have

pointed out, on III. iii. IV. 5, how king Seuen, in his distress in consequence of the long-continued drought, prays to his parents, though his father king Le had been notoriously wicked and worthless; and how endeavours have been made to explain away the simple text, from a wish, probably, to escape from the honour which it would seem to give to one so undeserving of it.

4. The odes do not speak of the worship which was paid to God, unless it be incidentally. There were two grand occasions on which it was rendered by the sovereign,—the summer and winter solstices. The winter sacrifice is often described as offered to Heaven, and the summer one to earth; but we have the testimony of Confucius, in the Doctrine of the Mean, ch. XIX., that the object of them both was to serve *Shang Te*. Of the ceremonies used on those occasions I do not here speak, as there is nothing said about them in the She. Whether besides these two there were other sacrifices to God, at stated periods in the course of the year, is a point on which the opinions of the Chinese scholars themselves are very much divided. I think that there were, and that we have some intimation of two of them. IV. i. [i.] X. is addressed to How-tseih, as having proved himself the correlate to Heaven, in teaching men to cultivate the grain which God appointed for the nourishment of all. This was appropriate to a sacrifice in spring, which was offered to God, to seek His blessing on the agricultural labours of the year, How-tseih, as the ancestor of the House of Chow, and the great improver of agriculture, being associated with Him in it. IV. i. [i.] VII., again, was appropriate to a sacrifice to God in autumn, in the Hall of Light, at a great audience to the feudal princes, when king Wăn was associated with Him, as being the founder of the dynasty of Chow.

Religious ceremonies.

Of the ceremonies at the sacrifices in the royal temple of ancestors, in the first months of the four seasons of the year, we have much information in several odes. They were preceded by fasting and various purifications on the part of the king and the parties who were to assist in the performance of them.[1] There was a great concourse of the feudal princes,[2] and much importance

[1] III. ii. I. 7.

[2] IV. i. [i.] I., IV.; *et al.*

was attached to the presence among them of the representatives of the former dynasties;[1] but the duties of the occasion devolved mainly on the princes of the same surname as the royal House. Libations of fragrant spirits were made to attract the Spirits, and their presence was invoked by a functionary who took his place inside the principal gate.[2] The principal victim, a red bull, was killed by the king himself, using for the purpose a knife to the handle of which were attached small bells.[3] With this he laid bare the hair, to show that the animal was of the required colour, inflicted the wound of death, and cut away the fat, which was burned along with southernwood, to increase the incense and fragrance.[3] Other victims were numerous, and II. vi. V. describes all engaged in the service as greatly exhausted with what they had to do, flaying the carcases, boiling the flesh, roasting it, broiling it, arranging it on trays and stands, and setting it forth.[4] Ladies from the harem are present, presiding and assisting; music peals; the cup goes round.[4] The description is as much that of a feast as of a sacrifice; and in fact, those great seasonal occasions were what we might call grand family reunions, where the dead and the living met, eating and drinking together, where the living worshipped the dead, and the dead blessed the living.

This characteristic of these ceremonies appeared most strikingly in the custom which required that the departed ancestors should be represented by living individuals of the same surname, chosen according to certain rules which the odes do not mention. They took for the time the place of the dead, received the honours which were due to them, and were supposed to be possessed by their Spirits. They ate and drank as those whom they personated would have done; accepted for them the homage rendered by their descendants; communicated their will to the principal in the sacrifice or feast, and pronounced on him and his line their benediction, being assisted in this point by a mediating priest, as we must call him for want of a better term. On the next day,

[1] III. i. I. 4, 5; IV. i [ii.] III.
[2] II. vi. V. 2.
[3] II. ii. VI. 5.
[4] II. vi. V.

after a summary repetition of the ceremonies of the sacrifice, these personators of the dead were specially feasted, and so, as it is expressed in III. ii. IV., "their happiness and dignity were made complete." We have an allusion to this strange custom in Mencius (VI. Pt i. V.), showing how a junior member of a family, when chosen to represent at the sacrifice one of his ancestors, was for the time exalted above his elders, and received the demonstrations of reverence due to the ancestor. This custom probably originated under the Chow dynasty, —one of the regulations made by the duke of Chow; and subsequently to it, it fell into disuse.

When the sacrifice to ancestors was finished, the king feasted his uncles and younger brothers or cousins, that is, all the princes and nobles of the same surname with himself, in another apartment. The musicians who had discoursed with instrument and voice during the worship and entertainment of the ancestors, followed the convivial party, "to give their soothing aid at the second blessing."[1] The viands, which had been provided, we have seen, in great abundance, and on which little impression could thus far have been made, were brought in from the temple, and set forth anew. The guests ate to the full and drank to the full; and at the conclusion they all bowed their heads, while one of them declared the satisfaction of the Spirits with the services rendered to them, and assured the king of their favour to him and his posterity, so long as they did not neglect those observances.[1] During the feast the king showed particular respect to those among his relatives who were aged, filled their cups again and again, and desired that "their old age might be blessed, and their bright happiness ever increased."[2]

The above sketch of the seasonal sacrifices to ancestors shows that they were mainly designed to maintain the unity of the family connection, and intimately related to the duty of filial piety. Yet by means of them the ancestors of the kings were raised to the position of the Tutelary Spirits of the dynasty; and the ancestors of each family became its Tutelary Spirits. Several of the pieces in Part IV., it is to be observed, are appropriate

[1] II. vi. V. 6. [2] III. ii. II. 4.

to sacrifices offered to some one monarch. They would be celebrated on particular occasions connected with his achievements in the past, or when it was supposed that his help would be specially valuable in contemplated enterprises.

There were also other services performed in the temple of ancestors which were of less frequent occurrence, and all known by the name of *te*. That term was applied in a restricted sense to the annual sacrifice of the summer season; but there were also "the fortunate *te*," when the Spirit-tablet of a deceased monarch was solemnly set up in its proper place in the temple, 25 months after his death; and "the great *te*," called also *hëah*, celebrated once in five years, when all the ancestors of the royal House were sacrificed to, beginning with the mythical emperor Kuh, to whom their lineage was traced. There is no description in the She of the ceremonies used on those occasions.

With regard to all the ceremonies of the ancestral temple, Confucius gives the following account of them and the purposes they were intended to serve in the Doctrine of the Mean, ch. XIX. 4:—"By means of them they distinguished the royal kindred according to their order of descent. By arranging those present according to their rank, they distinguished the more noble and the less. By the apportioning of duties at them, they made a distinction of talents and worth. In the ceremony of general pledging, the inferiors presented the cup to their superiors, and thus something was given to the lowest to do. At the [concluding] feast, places were given according to the hair, and thus was marked the distinction of years."

Manners and customs of the Chinese generally.

5. The habits and manners of the ancient Chinese generally, as they may be learned from the She, will be found set forth in a variety of particulars in an essay by M. Edouard Biot, whose early death was a great calamity to the cause of Chinese study. It appeared in the *Journal Asiatique* for November and December, 1843. It was not possible for him in his circumstances, and depending so much as he did on Lacharme's translation of the odes, to avoid falling into some mistakes. The pioneers in a field of

literature so extensive as the Chinese could not but fall into many devious tracks. It is only by degrees that Sinologues are attaining to the proper accuracy in their representations of the subjects which they take in hand. On two or three points I subjoin some additional observations.

i. That filial piety or duty is the first of all virtues is a well-known principle of Chinese moralists; and at the foundation of a well-ordered social State they place the right regulation of the relation between husband and wife. Pages might be filled with admirable sentiments from them on this subject; but nowhere does a fundamental vice of the family and social constitution of the nation appear more strikingly than in the She. In the earliest pieces of it, as well as in the latest, we have abundant evidence of the low status which was theoretically accorded to woman, and of the practice of polygamy. Biot has referred to the evidence furnished by the last two stanzas of II. iv. VI. of the different way in which the birth of sons and that of daughters was received in a family. The family there, indeed, is the royal family, but the king to whom the ode is believed to refer was one of excellent character; and the theory of China is that the lower classes are always conformed to the example of those above them. The sentiments expressed in that ode are those of every class of the Chinese, ancient and modern. While the young princes would be splendidly dressed and put to sleep on couches, the ground to sleep on and coarse wrappers suffice for the princesses. The former would have sceptres to play with; the latter only tiles. The former would be—one of them the future king, the others the princes of the land; the latter would go beyond their province if they did wrong or if they did right, all their work being confined to the kitchen and the temple, and to causing no sorrow to their parents. The line which says that it was for daughters neither to do wrong nor to do good was translated by Dr Morrison as if it said that "woman was incapable of good or evil;" but he subjoins from a commentary the correct meaning,—that "a slavish submission is woman's duty and her highest praise." She ought not to originate

The low status of woman, and polygamy.

anything, but to be satisfied with doing in all loyal subjection what is prescribed to her to do. In I. i. I a bride is compared to a dove, but the point of comparison lies in the stupidity of the bird, whose nest consists of a few sticks brought inartistically together. It is no undesirable thing for a wife to be stupid, whereas a wise woman is more likely to be a curse in a family than a blessing. As it is expressed in III. iii. X. 3,

> "A wise man builds up the wall [of a city],
> But a wise woman overthrows it.
> Admirable may be the wise woman,
> But she is no better than an owl.
> A woman with a long tongue
> Is [like] a stepping-stone to disorder.
> Disorder does not come down from heaven;—
> It is produced by the woman.
> Those from whom come no lessons, no instruction,
> Are women and eunuchs."

The marquis D' Hervey Saint-Denys, in the introduction to his Poetry of the T'ang dynasty, p. 19, gives a different account of the status of the woman anciently in China. He says:—

> "The wife of the ancient poems is the companion of a spouse who takes her counsels, and never speaks to her as a master. She chooses freely the man with whose life she will associate her own. Nothing shows us as yet polygamy in the Songs of the *Kwoh Fung*, composed between the 12th and the 8th century before our era.[1] If tradition will have it that Yaou gave his two daughters to Shun in choosing him to succeed to the throne; if the Chow Le mentions a grand number of imperial concubines independently of the empress proper;—we may believe that these were only royal exceptions, not in accordance with the popular manners."

That there was often a true affection between husband and wife in China, in the times of the She-king, as there is at the present day, is a fact to be acknowledged and rejoiced in. Notwithstanding the low estimation in which woman's intellect and character were held, the mind of the wife often was and is stronger than her husband's, and her virtue greater. Many wives in Chinese history have entered into the ambition of their husbands, and spurred them on in the path of noble enterprise; many

[1] Between the 12th century and the 6th.

more have sympathized with them in their trials and poverty, and helped them to keep their little means together and to make them more. I. ii. III.; v. VIII.; vi. II., III.; and V.; vii. VIII. and XVI.; viii. I.; x. V. and XI., are among the odes of the She which give pleasant pictures of wifely affection and permanent attachment. I believe also that in those early days there was more freedom of movement allowed to young women than there is now, as there was more possibility of their availing themselves of it so many centuries before the practice of cramping their feet and crippling them had been introduced. But on the other hand there are odes where the wife, displaced from her proper place as the mistress of the family, deplores her hard lot. There is no evidence to show that honourable marriages ever took place without the intervention of the go-between, and merely by the preference and choice of the principal parties concerned; and there can be no doubt that polygamy prevailed from the earliest times, just as it prevails now, limited only by the means of the family. So far from there being no intimations of it in the odes of Part I., there are many. In ode IV. of Book i., the other ladies of king Wăn's harem sing the praises of T'ae-sze, his queen, the paragon and model to all ages of female excellence, because of her freedom from jealousy. The subject of ode V. is similar. In ode X., Book ii., we see the ladies of some prince's harem repairing to his apartment, happy in their lot, and acquiescing in the difference between it and that of their mistress. Every feudal prince received his bride and eight other ladies at once,—a younger sister of the bride and a cousin, and three ladies from each of two great Houses of the same surname. The thing is seen in detail in the narratives of the Tso-chuen. Nothing could show more the degrading influence of polygamy than the vaunted freedom from jealousy on the part of the proper wife, and subordinately in her inferiors.

The consequences of this social State were such as might be expected. Many of the odes have reference to the deeds of atrocious licentiousness and horrible bloodshed to which it gave rise. We wonder that, with such an element of depravation and disorder working among the people, the moral condition of the country, bad as it was,

was not worse. That China now, with this thing in it, can be heartily received into the comity of western nations is a vain imagination.

ii. The preserving salt of the kingdom was, I believe, the filial piety, with the strong family affections of the Chinese race, and their respect for the aged;—virtues certainly of eminent worth. All these are illustrated in many odes of the She; and yet there is a danger of misjudging from them the actual condition of the country. In this point the marquis D' Hervey Saint-Denys has again fallen into error. Starting from the 4th ode of Book ix., Part I., he institutes an eloquent contrast between ancient Greece and ancient China (Introduction, p. 15):—

The filial piety and other virtues of the Chinese, not conducing to the peace of the country so much as we might expect.

"The Iliad," says he, "is the most ancient poem of the west, the only one which can be of use to us by way of comparison in judging of the two civilizations which developed parallelly under conditions so different at the two extremities of the inhabited earth. On one side are a warlike life; sieges without end; combatants who challenge one another; the sentiment of military glory which animates in the same degree the poet and his heroes:—we feel ourselves in the midst of a camp. On the other side are regrets for the domestic hearth; the home-sickness of a young soldier who ascends a mountain to try and discern at a distance the house of his father; a mother whom Sparta would have rejected from her walls; a brother who counsels the absent one not to make his race illustrious, but above all things to return home:—we feel ourselves in another world, in I know not what atmosphere of quietude and of country life. The reason is simple. Three or four times conquered by the time of Homer, Greece became warlike as her invaders. Uncontested mistress of the most magnificent valleys of the globe, China behoved to remain pacific as her first colonists had been."

But there are not a few odes which breathe a warlike spirit of great ardour, such as II. iii. III. and IV.: III. i. VII.; iii. VIII. and IX.: IV. ii. III.; iii. IV. and V. There is certainly in others an expression of dissatisfaction with the toils and dangers of war,—complaints especially of the separation entailed by it on the soldiers from their families. What the speakers in II. iv. I. deplore most of all is that their mothers were left alone at home to do all the cooking for themselves. It may be allowed that the natural tendency of the She as a whole is not to excite a military spirit, but to dispose to habits of peace; yet as

a matter of fact there has not been less of war in China than in other lands. During the greater part of the Chow dynasty a condition of intestine strife among the feudal States was chronic. The State of Ts'in fought its way to empire through seas of blood. Probably there is no country in the world which has drunk in so much blood from its battles, sieges, and massacres as this.

iii. The 6th ode of Book xi., Part I., relates to a deplorable event, the burying of three men, brothers, esteemed throughout the State of Ts'in for their admirable character, in the grave of duke Muh, and along with his coffin. Altogether, according to the Tso-chuen, 177 individuals were immolated on that occasion. Following the authority of Sze-ma Ts'ëen, who says that the cruel practice began with duke Ch'ing, Muh's elder brother and predecessor, at whose death 66 persons were buried alive, M. Biot observes that this bloody sacrifice had been recently taken from the Tartars. Yen Ts'an, of the Sung dynasty, of whose commentary on the She I have made much use, says that the State of Ts'in, though at that time in possession of the old territory of the House of Chow, had brought with it the manners of the barbarous tribes among whom its people had long dwelt. But in my mind there is no doubt that the people of Ts'in was made up mainly of those barbarous tribes. This will appear plainly when the Ch'un Ts'ëw and Tso-chuen give occasion for us to review the rise and progress of the three great States of Ts'in, Tsin, and Ts'oo. The practice was probably of old existence among the Chinese tribe as well as other neighbouring tribes. A story of Tsze-k'in, one of Confucius' disciples, mentioned in a note on p. 119 of the Analects, would indicate that it had not fallen into entire disuse, even in the time of the sage, in the most polished States of the kingdom. Among the Tartars so called it continues to the present day. Dr Williams states, on the authority of De Guignes, that the emperor Shun-che, the first of the present Manchëw dynasty, ordered thirty persons to be immolated at the funeral of his consort, but K'ang-he, his son, forbade four persons from sacrificing themselves at the death of his.[1]

Immolating men at the tombs of the princes, or burying them alive in them.

[1] The Middle Kingdom, vol. i., p. 267.

THE BOOK OF POETRY.

PART I.

LESSONS FROM THE STATES.

Book I. The Odes of Chow and the South.

TITLE OF THE WHOLE WORK. This in Chinese is SHE KING, "The Book of Poetry," or simply SHE, "The Poems." By poetry, according to Chinese scholars, is denoted the expression, in rhymed words, of thought impregnated with feeling. In this collection there were originally 311 pieces, but of six of them there are only the titles remaining. They are generally short; not one of them, indeed, is a long poem. Father Lacharme, a Roman Catholic missionary who translated them into Latin about a century and a half ago, calls the Book *Liber Carminum;* and with most English writers the ordinary designation of them has been "The Book of Odes." *Ode* is a sufficiently correct designation of many of the pieces, understanding by that term a short lyric poem. Some might better be termed *songs;* some *ballads;* and others *Bardic effusions.* All come under the general name of *Poems.*

TITLE OF THE PART. This in Chinese is *Kroh Fung,* which I have translated "Lessons from the States." Sir John Davis translates the words by "The manners of the States." Similarly the French Sinologues render them by "Les mœurs des Royaumes." Choo He, the foremost of Chinese critics, says:—"The pieces are called *Fung,* because they owe their origin to, and are descriptive of, the influence produced by superiors; and the exhibition of this is again sufficient to affect men, just as things give forth sound when moved by the *wind,* and their sound is again sufficient to move other things." "Lessons from the States" seems therefore to come nearer to the force of the Chinese terms than "Manners of the States."

The States are those of Chow, Shaou, P'ei, Yung, and the others, which give their names to the several Books.

TITLE OF THE BOOK.—"The Odes of Chow and the South." By Chow is intended the Seat of the House or lords of Chow, from the time of "the old duke T'an-foo" in B.C. 1325, to king Wän. The chiefs of Chow traced their lineage back to K'e, better known as How-tseih, Shun's minister of Agriculture, more than 2000 years B.C. His descendants had withdrawn among the wild tribes of the west and north;

but one of them, called duke Lëw, returned to China in B.C. 1796, and made a settlement in Pin, the site of which is pointed out in the present Pin Chow in Shen-se. There the family remained till T'an-foo moved still farther south in B.C. 1325, and settled in K'e, in the present district of K'e-shan, department Fung-ts'eang. Thence his grandson Wăn moved south and east again, across the Wei, to Fung, south-west from the present provincial city of Se-gan. When Wăn took this step, he separated the original Chow—K'e-chow—into Chow and Shaou, which he made the appanages of his son Tan, and of Shih, one of his principal supporters. The pieces in this Book are said to have been collected by Tan in Chow, and the States lying south from it, along the Han and other rivers.

I.

The *Kwan-ts'eu ;* mainly allusive. CELEBRATING THE VIRTUE OF THE BRIDE OF KING WĂN, HIS QUEST FOR HER, AND WELCOMING HER TO HIS PALACE.

This is the view of Choo He, and is so in accordance with the language of the stanzas, that it is not worth while to discuss the view of the older school,—that the subject of the piece is Wăn's queen, and that it celebrates her freedom from jealousy, and her anxiety to fill his harem with virtuous ladies! It is, moreover, entirely from tradition, that we believe the subject to be the famous T'ae-sze, Wăn's bride and queen.

I have given the Chinese name of the piece,—the *Kwan-ts'eu*, two characters in the first line. The names of most of the other pieces are formed in the same way, and are not in themselves descriptive of their subjects. They were attached to them, however, before the time of Confucius.

1 Hark! from the islet in the stream the voice
Of the fish-hawks that o'er their nest rejoice!
From them our thoughts to that young lady go,
Modest and virtuous, loth herself to show.
Where could be found, to share our prince's state,
So fair, so virtuous, and so fit a mate?

2 See how the duckweed's stalks, or short or long,
Sway left and right, as moves the current strong!
So hard it was for him the maid to find!
By day, by night, our prince with constant mind
Sought for her long, but all his search was vain.
Awake, asleep, he ever felt the pain
Of longing thought, as when on restless bed,
Tossing about, one turns his fevered head.

3 Here long, there short, afloat the duckweed lies;
But caught at last, we seize the longed-for prize.

The maiden modest, virtuous, coy, is found;
Strike every lute, and joyous welcome sound.
Ours now, the duckweed from the stream we bear,
And cook to use with other viands rare.
He has the maiden, modest, virtuous, bright;
Let bells and drums proclaim our great delight.

II.

The *Koh t'an*; narrative. CELEBRATING THE INDUSTRY AND DUTIFULNESS OF KING WĂN'S QUEEN.

It is supposed to have been made, and however that was, it is to be read as if it had been made, by the queen herself. The old interpreters held that the piece was of T'ae-sze in her virgin prime, intent on all woman's work, and they placed it among the allusive pieces. The first two stanzas might be thus explained; but the third requires too much straining to admit of a proleptical interpretation as to what the virgin would do in the future when a married wife.

1 Sweet was the scene. The spreading dolichos
Extended far, down to the valley's depths,
With leaves luxuriant. The orioles
Fluttered around, and on the bushy trees
In throngs collected,—whence their pleasant notes
Resounded far in richest melody.

2 The spreading dolichos extended far,
Covering the valley's sides, down to its depths,
With leaves luxuriant and dense. I cut
It down, then boiled, and from the fibres span
Of cloth, both fine and coarse, large store,
To wear, unwearied of such simple dress.

3 Now back to my old home, my parents dear
To see, I go. The matron I have told,
Who will announcement make. Meanwhile my clothes,
My private clothes I wash, and rinse my robes.
Which of them need be rinsed? and which need not?
My parents dear to visit, back I go.

III.

The *K'euen-urh*; narrative. LAMENTING THE ABSENCE OF A CHERISHED FRIEND, PROBABLY OF A HUSBAND.

The old interpreters thought that this ode celebrated T'ae-sze for being earnestly bent on getting the court of Chow filled with worthy ministers, for sympathizing with faithful officers in their toils on distant expeditions, and for suggesting to king Wăn to fast them on their return. It is astonishing that the imperial editors should still lean to this view; on which the piece belongs to the allusive class.

Choo ascribes the ode to T'ae-sze, whose husband, "*the* man of her heart," is absent on some toilsome expedition, and for whose return she longs in vain. I must drop the idea of T'ae-sze altogether, and can make nothing more of the piece than I have stated. We must read it as if it were from the pencil of its subject, and narrative.

1 Though small my basket, all my toil
Filled it with mouse-ears but in part.
I set it on the path, and sighed
For the dear master of my heart.

2 My steeds, o'er-tasked, their progress stayed,
When midway up that rocky height.
Give me a cup from that gilt vase,—
When shall this longing end in sight?

3 To mount that lofty ridge I drove,
Until my steeds all changed their hue.
A cup from that rhinoceros' horn
May help my longing to subdue.

4 Striving to reach that flat-topped hill,
My steeds, worn out, relaxed their strain;
My driver also sank oppressed:—
I'll never see my lord again!

IV.

The *Kĕw-muh;* allusive. CELEBRATING T'AE-SZE'S FREEDOM FROM JEALOUSY, AND OFFERING FERVENT WISHES FOR HER HAPPINESS.

The piece is supposed to be from the ladies of king Wăn's harem, in praise of T'ae-sze, who was not jealous of them, but cherished them rather, as the great tree does the creepers that twine round it.

1 In the South are the trees whose branches are bent,
And droop in such fashion that o'er their extent
All the dolichos' creepers fast cling.
See *our* princely lady, from whom we have got
Rejoicing that's endless! May *her* happy lot
And her honours repose ever bring!

2 In the South are the trees whose branches are bent,
And droop in such fashion that o'er their extent
All the dolichos' creepers are spread.
See *our* princely lady, from whom we have got
Rejoicing that's endless! Of *her* happy lot
And her honours the greatness ne'er fade!

3 In the South are the trees whose branches are bent,
And droop in such fashion that o'er their extent
All the dolichos' creepers entwine.
See *our* princely lady, from whom we have got
Rejoicing that's endless. May *her* happy lot
And her honours complete ever shine!

V.

The *Chung-sze;* metaphorical. THE FRUITFULNESS OF THE LOCUST; SUPPOSED TO CELEBRATE T'AE-SZE'S FREEDOM FROM JEALOUSY.

The piece is purely metaphorical, T'ae-sze not being mentioned in it. The reference to her exists only in the writer's mind. This often distinguishes such pieces from those which are allusive.

1 Ye locusts, wingèd tribes,
Gather in concord fine;
Well your descendants may
In numerous bright hosts shine!

2 Ye locusts, wingèd tribes,
Your wings in flight resound;
Well your descendants may
In endless lines be found!

3 Ye locusts, wingèd tribes,
Together cluster strong;
Well your descendants may
In swarms for ever throng!

VI.

The *T'aou yaou;* allusive. PRAISE OF A BRIDE GOING TO HER FUTURE HOME.

1 Graceful and young the peach tree stands;
How rich its flowers, all gleaming bright!

This bride to her new home repairs;
Chamber and house she'll order right.

2 Graceful and young the peach tree stands;
Large crops of fruit it soon will show.
This bride to her new home repairs;
Chamber and house her sway shall know.

3 Graceful and young the peach tree stands,
Its foliage clustering green and full.
This bride to her new home repairs;
Her household will attest her rule.

VII.

The *T'oo tseu*; allusive, or narrative. PRAISE OF A RABBIT-CATCHER AS FIT TO BE A PRINCE'S MATE.

The generally accepted view of this piece is that it sets forth the influence of king Wän (according to Choo), or of T'ae-sze (according to Maou), as so powerful and beneficial, that individuals in the lowest rank were made fit by it to occupy the highest positions. I prefer, however, the view of others, who interpret it according to an old tradition that two of Wän's ministers had at one time actually been rabbit-catchers.

1 Careful he sets his rabbit-nets all round;
Chäng-chäng his blows upon the pegs resound.
Stalwart the man and bold! his bearing all
Shows he might be his prince's shield and wall.

2 Careful he is his rabbit-nets to place,
Where many paths of rabbits' feet bear trace.
Stalwart the man and bold! 'tis plain to see
He to his prince companion good would be.

3 Careful he is his rabbit-nets to spread,
Where in the forest's depth the trees give shade.
Stalwart the man and bold! fit his the part
Guide to his prince to be, and faithful heart.

VIII.

The *Fow e*; narrative. THE SONG OF THE PLANTAIN-GATHERERS.

We are supposed to have here a happy instance of the tranquillity of the times of Wän, so that the women, their household labours over, could

go out and gather the seeds of the plantain or rib-grass in cheerful concert;—for what purposes we are not told.

1 We gather and gather the plantains;
Come gather them anyhow.
Yes, gather and gather the plantains,
And here we have got them now.

2 We gather and gather the plantains;
Now off the ears we must tear.
Yes, gather and gather the plantains,
And now the seeds are laid bare.

3 We gather and gather the plantains,
The seeds in our skirts are placed.
Yes, gather and gather the plantains.
Ho! safe in the girdled waist!

IX.

The *Han kwang*: allusive and metaphorical. THE VIRTUOUS MANNERS OF THE YOUNG WOMEN ABOUT THE HAN AND KËANG RIVERS.

Through the influence of Wän the dissolute manners of the people, and especially of the women, in the regions south from Chow, had undergone a great transformation. The praise of the ladies in the piece, therefore, is to the praise of Wän.

1 High and compressed, the southern trees
No shelter from the sun afford.
The girls free ramble by the Han,
But will not hear enticing word.
Like the broad Han are they,
Through which one cannot dive;
And like the Keang's long stream,
Wherewith no raft can strive.

2 Many the faggots bound and piled;
The thorns I'd hew still more to make.
As brides, those girls their new homes seek;
Their colts to feed I'd undertake.
Like the broad Han are they,
Through which one cannot dive;
And like the Keang's long stream,
Wherewith no raft can strive.

3 Many the faggots bound and piled;
The southernwood I'd cut for more.
As brides, those girls their new homes seek;
Food for their colts I'd bring large store.
Like the broad Han are they,
Through which one cannot dive;
And like the Keang's long stream,
Wherewith no raft can strive.

X.

The *Joo fun;* mainly narrative. THE AFFECTION OF THE WIVES ON THE JOO, AND THEIR SOLICITUDE ABOUT THEIR HUSBANDS' HONOUR.

The royal House, in the last stanza, like a blazing fire, is supposed to be that of Shang, under the tyranny of Show, its last monarch. The piece therefore belongs to the closing time of that dynasty, when Wăn was consolidating his power and influence.

1 Along the raised banks of the Joo,
To hew slim stem and branch I wrought,
My lord away, my husband true,
Like hunger-pang my troubled thought!

2 Along the raised banks of the Joo,
Branch and fresh shoot confessed my art.
I've seen my lord, my husband true,
And still he folds me in his heart.

3 As the toiled bream makes red its tail,
Toil you, Sir, for the royal House,
Amidst its blazing fires, nor quail:—
Your parents see you pay your vows.

XI.

The *Lin che che;* allusive. CELEBRATING THE GOODNESS OF THE OFFSPRING AND DESCENDANTS OF KING WĂN.

The *lin* is the female of the *k'e*, a fabulous animal, the symbol of all goodness and benevolence; having the body of a deer, the tail of an ox, the hoofs of a horse, one horn, the scales of a fish, &c. Its *feet* do not tread on any living thing, not even on live grass; it does not butt with its *forehead;* and the end of its *horn* is covered with flesh, to show that, while able for war, it wills to have peace. The *lin* was supposed to appear, inaugurating a golden age, but the poet finds a better auspice of that in the character of Wăn's family and kindred.

1 As the feet of the *lin*, which avoid each living thing,
So our prince's noble sons no harm to men will bring.
They are the *lin!*

2 As the front of the *lin*, never forward thrust in wrath,
So our prince's noble grandsons of love tread the path.
They are the *lin!*

3 As the horn of the *lin*, flesh-tipped, no wound to give,
So our prince's noble kindred kindly with all live.
They are the lin!

BOOK II.

THE ODES OF SHAOU AND THE SOUTH.

It has been stated, on the title of the first Book, that king Wăn, on removing to Fung, divided the original Chow of his House into two portions, which he settled on his son Tan, the duke of Chow, and on Shih, one of his principal adherents, the duke of Shaou. The site of the city of Shaou was in the present department of Fung-ts'eäng, and probably in the district of K'e-shan. Shih was of the Chow surname of K'e, but his exact relationship to king Wăn cannot be determined. On the overthrow of the Shung dynasty, he was invested by king Woo with the principality of Yen, or North Yen, having its capital in the present district of Ta-hing, department of Shun-t'ëen, Chih-le. There we can trace his descendants, down to the Ts'in dynasty; but he himself, as did Tan, remained at court, and we find them, in the Book of History, as the principal ministers of king Ching. They were known as "the highest dukes," and "the two great chiefs," Tan having charge of the eastern portion of the kingdom, and Shih of the western.

The pieces in this Book are supposed to have been produced in Shaou and the States south of it,—west from those that yielded the odes of the last Book.

I.

The *Ts'ëoh ch'aou*: allusive. CELEBRATING THE MARRIAGE OF A PRINCESS TO THE PRINCE OF ANOTHER STATE.

The critics will all have it, that the poet's object was to set forth "the virtue of the lady;" but I do not see that the writer wished to indicate that at all. His attention was taken by the splendour of the nuptials. Be that as it may, the virtue of the bride is supposed to be emblemed by the stupidity and quietness of the dove, unable to make a nest for herself, or making a very simple, unartistic one. The dove is a favourite emblem with all poets for a lady, but surely never, out of China, because of its "stupidity." One writer says, "The duties of a wife are few and confined;—there is no harm in her being stupid."

That the dove is found breeding in the magpie's nest, as assumed in the allusive lines, is a thing I often looked out for in China, and never saw. Some of the critics, however, vehemently assert it.

1 In the magpie's nest
Dwells the dove at rest.
This young bride goes to her future home;
To meet her a hundred chariots come.

2 Of the magpie's nest
Is the dove possest.
This bride goes to her new home to live;
And escort a hundred chariots give.

3 The nest magpie wove
Now filled by the dove.
This bride now takes to her home her way;
And these numerous cars her state display.

II.

The *Ts'ae fan;* narrative. THE INDUSTRY AND REVERENCE OF A PRINCE'S WIFE, ASSISTING HIM IN SACRIFICING.

We must suppose the ladies of a harem, in one of the States of the South, admiring and praising the way in which their mistress discharged her duties.

1 Around the pools, the islets o'er,
Fast she plucks white southernwood,
To help the sacrificial store;
And for our prince does service good.

2 Where streams among the valleys shine,
Of southernwoods she plucks the white;
And brings it to the sacred shrine,
To aid our prince in solemn rite.

3 In head-dress high, most reverent, she
The temple seeks at early dawn.
The service o'er, the head-dress see
To her own chamber slow withdrawn.

III.

The *Ts'aou-ch'ung;* narrative. THE WIFE OF SOME GREAT OFFICER BEWAILS HIS ABSENCE ON DUTY, AND LONGS FOR THE JOY OF HIS RETURN.

1 Shrill chirp the insects in the grass;
All about the hoppers spring.
While I my husband do not see,
Sorrow must my bosom wring.

O to meet him !
O to greet him !
Then my heart would fest and sing.

2 Ascending high that southern hill,
Turtle ferns I strove to get.
While I my husband do not see,
Sorrow must my heart beset.
O to meet him !
O to greet him !
Then my heart would cease to fret.

3 Ascending high that southern hill,
Spinous ferns I sought to find.
While I my husband do not see,
Rankles sorrow in my mind.
O to meet him !
O to greet him !
In my heart would peace be shrined.

IV.

The *Ts'ae pin ;* narrative. THE DILIGENCE AND REVERENCE OF THE YOUNG WIFE OF AN OFFICER, DOING HER PART IN SACRIFICIAL OFFERINGS.

1 She gathers fast the large duckweed,
From valley stream that southward flows ;
And for the pondweed to the pools
Left on the plains by floods she goes.

2 The plants, when closed her toil, she puts
In baskets round and baskets square.
Then home she hies to cook her spoil,
In pans and tripods ready there.

3 In sacred chamber this she sets,
Where the light falls down through the wall.
'Tis she, our lord's young reverend wife,
Who manages this service all.

The *Kan t'ang;* narrative. THE LOVE OF THE PEOPLE FOR THE MEMORY OF THE DUKE OF SHAOU MAKES THEM LOVE THE TREES BENEATH WHICH HE HAD RESTED.

The duke of Shaou is mentioned in the preliminary note to this Book. He is here called "the Chief of Shaou" as having been invested with jurisdiction over all the States of the west. In the exercise of that, he had won the hearts of the people, and his memory was somehow connected with the pear-tree which the poet had in his mind's eye, who would therefore make them, as the Chinese often express it, "think of the man and love the tree."

1 O fell not that sweet pear tree!
See how its branches spread.
Spoil not its shade,
For Shaou's chief laid
Beneath it his weary head.

2 O clip not that sweet pear tree!
Each twig and leaflet spare.
'Tis sacred now,
Since the lord of Shaou,
When weary, rested him there.

3 O touch not that sweet pear tree!
Bend not a twig of it now.
There long ago,
As the stories show,
Oft halted the chief of Shaou.

VI.

The *Hing loo;* narrative and allusive. A LADY RESISTS AN ATTEMPT TO FORCE HER TO MARRY, AND ARGUES HER CAUSE.

It is thought that we have here a specimen of the cases that came before the duke of Shaou.—A lady of Shin was promised in marriage to a man of Fung. The ceremonial offerings from his family, however, were not so complete as the rules required; and when he wished to meet her and convey her to his house, she and her friends refused to carry out the engagement. The case was brought to trial, and the lady made this ode, asserting that, while a single rule of ceremony was not complied with, she would not leave her parents' house.

1 The dew thick on the wet paths lay;
Thither at early dawn my way

I might have ta'en; but I said, "Nay.
"The dew is thick, at home I'll stay."

2 You say the sparrow has a horn.—
How could it else bore through your house?
You say this trial is a proof
That I exchanged betrothal vows.
But though you've made me here appear in court,
Yet at betrothal what you did fell short.

3 You say the rat's teeth are complete.—
How could it else bore through your wall?
You say this trial proves my vows
Of plighted troth were perfect all.
But though to court you've forced me here to come,
My will is firm;—I'll not with you go home.

VII.

The *Kaou yang*; narrative. THE EASY DIGNITY OF THE OFFICERS AT SOME COURT.

1 Arrayed in skins of lamb or sheep,
With five silk braidings all of white,
From court they go, to take their meal,
All self-possessed, with spirits light.

2 How on their skins of lamb or sheep
The five seams wrought with white silk show!
With easy steps, and self-possessed,
From court, to take their meal, they go.

3 Upon their skins of lamb or sheep
Shines the white silk the seams to link.
With easy steps and self-possessed,
They go from court to eat and drink.

VIII.

The *Yin k'e luy*; allusive. A LADY'S ADMIRATION OF HER HUSBAND ABSENT ON PUBLIC SERVICE, AND HER LONGING FOR HIS RETURN.

1 Grand in the south the thunder rolls,
Beyond that lofty hill.

Why must he go, nor dare to stay
Brief space at rest and still?
Absent my noble lord I mourn,
May he return! may he return!

2 Grand in the south the thunder rolls
Along that mountain's side.
Why must he go from this, nor dare
Brief time at rest to bide?
Absent my noble lord I mourn,
May he return! may he return!

3 Grand in the south the thunder rolls,
Around that mountain's base.
Why must he go from this, nor dare
Indulge himself a space?
Absent my noble lord I mourn,
May he return! may he return!

IX.

The *Pʻëaou yëw mei;* narrative. ANXIETY OF A YOUNG LADY TO GET MARRIED.

1 Ripe, the plums fall from the bough;
Only seven tenths left there now!
Ye whose hearts on me are set,
Now the time is fortunate!

2 Ripe, the plums fall from the bough;
Only three tenths left there now!
Ye who wish my love to gain,
Will not now apply in vain!

3 No more plums upon the bough!
All are in my basket now!
Ye who me with ardour seek,
Need the word but freely speak!

X.

The *Sëaou sing;* allusive. THE THANKFUL SUBMISSION TO THEIR LOT OF THE INFERIOR MEMBERS OF A HAREM.

We have here the description by one of the concubines of the lot of

herself and her companions. It is the early dawn, and she is returning from her visit to the prince's chamber, which had been allowed her by his wife, who alone could pass the whole night with her husband. The others were admitted only for a short time, and had to go and return in the dark. But so had the influence of king Wăn and T'ae-sze wrought, that throughout Shaou and the South the wives of the princes dealt kindly with their inferiors. They were not jealous, and the others were not envious. Such is the interpretation given to this piece.

1 Behold those starlets small,
How three or five the east illume!
Swiftly we came when fell the gloom,
And now at dawn the hall
Of the harêm we leave, nor dare gainsay
Our lot which grants us here no longer stay.

2 Behold those starlets small,
Orion and the Pleiads bright!
Swiftly we came as failed the light,
And here brought to the hall
Our coverlets and sheets. Now we return,
Nor our inferior lot presume to mourn.

XI.

The *Këang yĕw sze;* allusive. JEALOUSY CURED; THE RESTORATION OF GOOD FEELING IN A HAREM.

The bride of some prince in the south, we are told, had refused to allow her cousins, who by rule should have accompanied her, to go with her to the harêm; but afterwards, coming under the influence of King Wăn and T'ae-sze, she repented of her jealousy, sent for them, and was happy with them. The lines agree tolerably well with this traditional interpretation.

1 See how the Keang's great branches flow,
Here leave its stream, and there back go!
When first our lady came as bride,
She would not have us by her side.
She would not have us by her side;
But soon a better course she tried.

2 The islets part the Keang's broad course,
Which soon resumes its wonted force.
When first as bride our lady came,
To be with us she thought it shame.

To be with us she thought it shame;
Ere long she knew she was to blame.

3 The T'o streams, from the river led,
Flow devious, and rejoin its bed.
When first we saw our lady here,
She would not deign us to come near.
She would not deign us to come near;
But to a song she changed her sneer.

XII.

The *Yay yĕw sze keun*; allusive and narrative. A VIRTUOUS YOUNG LADY RESISTS THE ATTEMPTS OF A SEDUCER.

1 In the wild lies an antelope dead,
Wrapt up in a mat of white grass.
With her thoughts of the spring comes a maid,
Whom a treacherous fop watches pass.

2 Scrubby oaks grow the forest around;
In the wild there lies stretched a dead deer,
Close and tight with the white matting bound.
As a gem see the maiden appear.

3 "Hold thy hand, and beware, Sir," she cries.
"Be thou civil, and haste not to wrong.
Meddle not with my handkerchief's ties.
Do not make my dog bark. Pass along."

XIII.

The *Ho pe nung*; allusive. THE MARRIAGE OF ONE OF THE ROYAL PRINCESSES.

1 Of flowers in clusters large and gay,
How bright the sparrow-plum's display!
In reverent harmony on glide
The chariots of the royal bride.

2 These flowers their clusters large and gay,
As of the peach or plum display.
This grand-child of the Peaceful king
Joy to the marquis' son shall bring.

3 As threads of silk together twine,
To form the angler's faithful line;
So may the union close abide
Of gallant prince and royal bride!

XIV.

The *Tsow-yu*; narrative. CELEBRATING SOME PRINCE IN THE SOUTH FOR HIS BENEVOLENCE.

This interpretation of the piece depends on the meaning of the words *Tsow-yu* in the third line. Both Maou and Choo take these as the name of a wild beast, "a righteous beast, a white tiger with black spots, which does not tread on live grass, and does not eat any living thing, making its appearance when a State is ruled by a prince of perfect benevolence and sincerity." This view of them has been called in question, but the concluding ode of Book i. is decisive in favour of its substantial correctness.

1 Five boars collect where grow the rushes rank and strong;
He only sends one arrow all the five among.
Oh! the *Tsow-yu* is he!

2 Five pigs collect where grows the mugwort rank and strong;
He only sends one arrow all the five among.
Oh! the *Tsow-yu* is he!

BOOK III.

THE ODES OF P'EI.

OF P'ei which gives its name to this Book, and of Yung which gives its name to the next, we hardly know anything. Long before the time of Confucius, they had become incorporated with the State of Wei; and it is universally acknowledged that the odes of Books iii., iv., and v. are odes of Wei. Why they should be divided into three parts, two of which are assigned to P'ei and Yung respectively, is a question which has baffled all the critics.

When king Woo overthrew the dynasty of Shang, the domain of its kings was divided by him into three portions. That north of their capital was P'ei; that south of it was Yung; and that east of it was Wei. These were constituted into three principalities; but who among his adherents were invested with P'ei and Yung has not been clearly ascertained. The marquises of Wei, however, managed in course of time to add them to their own territory.

The first marquis of Wei was K'ang-shuh, a brother of Woo, of whose investiture we have an account in the Book of History. The first capital of the State was on the north of the Ho, to the east of Ch'aou-ko, the old capital of Shang. There it continued till B.C. 659, when the State was nearly extinguished by some northern hordes, and duke Tae removed across the river to Ts'aou; but in a couple of years, his successor, duke Wăn, removed again to Ts'oo-K'ĕw,—in the present district of Shing-woo, department of Ts'aou-chow, Shan-tung.

I.

The *Pih chow;* mostly narrative. AN OFFICER OF WORTH BEWAILS THE NEGLECT AND CONTEMPT WITH WHICH HE WAS TREATED.

Such is the view taken of the piece by Maou, who refers it to the time of duke K'ing, B.C. 866—854. Choo He contends against him that we have in it the complaint of Chwang Kĕang, the wife of one of the marquises of Wei, because of the neglect with which she was treated by her husband. Mencius, however, VII. ii. XIX., sanctions the view of the piece which regards it as the complaint of a worthy officer, neglected by his ruler, and treated with contempt by a host of mean creatures.

1 It floats about, that boat of cypress wood,
Now here, now there, as by the current borne.
Nor rest nor sleep comes in my troubled mood;
I suffer as when painful wound has torn
The shrinking body. Thus I dwell forlorn,

And aimless muse, my thoughts of sorrow full.
I might with wine refresh my spirit worn;
I might go forth, and, sauntering try to cool
The fever of my heart; but grief holds sullen rule.

2 My mind resembles not a mirror plate,
Reflecting all th' impressions it receives.
The good I love, the bad regard with hate;
I only cherish whom my heart believes.
Colleagues I have, but yet my spirit grieves,
That on their honour I cannot depend.
I speak, but my complaint no influence leaves
Upon their hearts; with mine no feelings blend;
With me in anger they, and fierce disdain contend.

3 My mind is fixed, and cannot, like a stone,
Be turned at will indifferently about;
And what I think, to that, and that alone,
I utterance give, alike within, without;
Nor can like mat be rolled and carried out.
With dignity, in presence of them all,
My conduct marked, my goodness who shall scout?
My foes I boldly challenge, great and small,
If there be aught in me they can in question call.

4 How full of trouble is my anxious heart!
With hate the blatant herd of creatures mean
Ceaseless pursue. Of their attacks the smart
Keeps my mind in distress. Their venomed spleen
Aye vents itself; and with insulting mien
They vex my soul; and no one on my side
A word will speak. Silent, alone, unseen,
I think of my sad case; then opening wide
My eyes, as if from sleep, I beat my breast, sore-tried.

5 Thy disk, O sun, should ever be complete,
While thine, O changing moon, doth wax and wane.
But now our sun hath waned, weak and effete,
And moons are ever full. My heart with pain
Is firmly bound, and held in sorrow's chain,
As to the body cleaves an unwashed dress.
Silent I think of my sad case; in vain
I try to find relief from my distress.
Would I had wings to fly where ills no longer press!

II.

The *Luh e*, metaphorical-allusive. THE COMPLAINT, SAD BUT RESIGNED, OF A NEGLECTED WIFE.

This ode is interpreted as if it had been written by Chwang Këang, a marchioness of Wei. The marquis Yang, better known as duke Chwang, married her, a daughter of the House of Ts'e, in B.C. 755. She was a lady of admirable character; and, as she had no child, he took another wife, a Kwei of the state of Ch'in. She had a son who died early; but a cousin, called Tae Kwei, who had accompanied her to the harêm, gave birth to a son, Hwan, whom the marquis recognized as destined in due time to succeed. Chwang Këang brought up this child as her own. But another lady of the harêm, of inferior rank, bore also a son, called Chow-yu, who grew up a bold, dashing, unprincipled young man. The marquis died in 734, and was succeeded by Hwan, who was murdered subsequently by Chow-yu.

Chow-yu's mother is the concubine or favourite in the piece. Yellow is one of the five "correct" colours of the Chinese, while green is one of the "intermediate" colours that are less esteemed. Here we have the yellow used merely as a lining to the green, or employed in the lower, or less honourable part of the dress;—an inversion of propriety, and intimating how the concubine had got into the place of the rightful wife, and thrust her down.

1 When the upper robe is green,
With a yellow lining seen,
There we have a certain token
Right is wronged and order broken.
How can sorrow from my heart
In a case like this depart?

2 Colour green the robe displays;
Lower garment yellow's blaze.
Thus it is that favourite mean
In the place of wife is seen.
Vain the conflict with my grief;
Memory denies relief.

3 Yes, 'twas you the green who dyed,
You who fed the favourite's pride.
Anger rises in my heart,
Pierces it as with a dart.
But on ancient rules lean I,
Lest to wrong my thoughts should fly.

4 Fine or coarse, if thin the dress,
Cold winds always cause distress.

Hard my lot, my sorrow deep,
But my thoughts in check I keep.
Ancient story brings to mind
Sufferers who were resigned.

III.

The *Yen-yen;* allusive and narrative. CHWANG KËANG RELATES HER GRIEF AT THE DEPARTURE OF TAE KWEI, AND CELEBRATES THAT LADY'S VIRTUE.

The introductory note to the last ode speaks both of Chwang Këang and Tae Kwei. When duke Hwan, the son of the latter, was murdered by his half-brother, Chow-yu, in B.C. 718, she returned—was obliged, probably, to return—to her native state of Ch'in. Chwang Këang, the marchioness-dowager, continued in Wei, and here bewails the loss of her virtuous friend and companion.

1 With wings, not level, spread,
About the swallows stir.
Homeward the lady sped,
And I escorted her.
And when away from sight she passed,
Like rain, my tears came falling fast.

2 The swallows fly about,
Now up, now down, they dart.
She to her home set out,
And I was loth to part.
Her form when distance from me kept,
Long time I stood, and silent wept.

3 Above, beneath, their cry
The flying swallows vent.
Homeward she passed, and I
Far with her southwards went.
Her form when distance from me bore
With bitter grief my heart was sore.

4 This lady Chung loved me
With feeling true and deep.
Docile and good was she,
Nor failed the right to keep.
Unworthy me her deed and word
Taught to respect our former lord.

IV.

The *Jih yueh;* narrative. CHWANG KËANG COMPLAINS OF, AND APPEALS AGAINST, THE BAD TREATMENT WHICH SHE RECEIVED FROM HER HUSBAND.

See the introductory notes to the two last pieces.

1 O sun so bright, O moon so fair,
This lower earth that light,
Behold this man, so bold to dare
Transgress the ancient right.
How shall he fix his restless mind?
Would he not then to me be kind?

2 O sun, O moon, whose shining vault
O'erspreads this earth below,
Behold this man, with wilful fault,
Kindness refuse to show.
His restless mind how shall he turn?
He could not then my fondness spurn.

3 O sun, O moon, in upper sphere,
That from the east come forth,
This man speaks phrases sounding fair,
But all of little worth.
Were but his mind to goodness set,
He could not me so much forget.

4 O sun so bright, O moon so fair,
That from the east forth come;
O parents dear, whose tender care
Ne'er comes in this new home;
If fixed his mind, 'gainst reason sage
He could not thus my heart outrage.

V.

The *Chung fung;* metaphorical-allusive. CHWANG KËANG BEMOANS THE SUPERCILIOUS TREATMENT WHICH SHE RECEIVED FROM HER HUSBAND.

1 Fierce is the wind and cold;
And such is he.
Smiling he looks, and bold
Speaks mockingly.

Scornful and lewd his words,
Haughty his smile.
Bound is my heart with cords
In sorrow's coil.

2 As cloud of dust wind-blown,
Just such is he.
Ready he seems to own,
And come to me.
But he comes not nor goes,
Stands in his pride.
Long, long, with painful throes,
Grieved I abide.

3 Strong blew the wind; the cloud
Hastened away.
Soon dark again, the shroud
Covers the day.
I wake, and sleep no more
Visits my eyes.
His course I sad deplore,
With heavy sighs.

4 Cloudy the sky, and dark;
The thunders roll.
Such outward signs well mark
My troubled soul.
I wake, and sleep no more
Comes to give rest.
His course I sad deplore,
In anguished breast.

VI.

The *Keih koo;* narrative. SOLDIERS OF WEI BEWAIL THEIR SEPARATION FROM THEIR FAMILIES, AND ANTICIPATE THAT IT WILL BE FINAL.

In B.C. 718, Wei twice joined in an expedition against Ch'ing. Chow-yu had just murdered duke Hwan, and the people were restless under his rule. To divert their minds, and make himself acceptable to other States, he attacked Ch'ing; and having made an agreement with Sung, Ch'in, and Ts'ae, a combined force marched against that State. This expedition did not last long, and a second was undertaken in autumn, in

alliance with a force from Loo. It is supposed that it is to these operations that reference is made in the piece.

1 List to the thunder and roll of the drum!
See how we spring and brandish the dart!
Some raise Ts'aou's walls; some do fieldwork at home;
But we to the southward lonely depart.

2 Our chief, Sun Tsze-chung, agreement has made,
Our forces to join with Ch'in and with Sung.
When shall we back from this service be led?
Our hearts are all sad, our courage unstrung.

3 Here we are halting, and there we delay;
Anon we soon lose our high-mettled steeds.
The forest's gloom makes our steps go astray;
Each thicket of trees our searching misleads.

4 For death as for life, at home or abroad,
We pledged to our wives our faithfullest word.
Their hands clasped in ours, together we vowed,
We'd live to old age in sweetest accord.

5 This march to the south can end but in ill;
Oh! never shall we our wives again meet.
The word that we pledged we cannot fulfil;
Us home returning they never will greet.

VII.

The *K'ae fung;* metaphorical-allusive. SEVEN SONS OF SOME FAMILY IN WEI BLAME THEMSELVES FOR THE RESTLESS UNHAPPINESS OF THEIR MOTHER.

The mother, it is supposed, would not rest in her widowhood, but wanted to marry again; and it is added, though the ode says nothing on the point, that the sons, by laying the blame of her restlessness on themselves, recalled her to a sense of her duty.

1 On that jujube tree the wind,
From the south, blows soft and kind,
Till each twig, in inmost place,
Swells with life, and shines with grace.
O how great the toil and care
'Twas our mother's lot to bear!

2 On that jujube tree the wind,
From the south, blows soft and kind,
Till its branches all are seen
Bright and rich in living green.
Wise our mother is and good;
Goodness we have never showed.

3 See that cool and crystal spring,
How its waters comfort bring,
Welling forth the city near,
All who dwell in Tseun to cheer!
Pained our mother is and tried,
As if help we seven denied.

4 In their yellow plumage bright,
Lovely gleam those birds to sight,
And their notes fall on the ear,
Rich and, oh! so sweet to hear.
Seven sons we, without the art
To compose our mother's heart!

VIII.

The *Hëung che;* allusive and narrative. A WIFE DEPLORES THE ABSENCE OF HER HUSBAND, AND CELEBRATES HIS VIRTUE.

1 Away the startled pheasant flies,
With lazy movement of his wings.
Borne was my heart's lord from my eyes;—
What pain the separation brings!

2 The pheasant, though no more in view,
His cry, below, above, forth sends.
Alas! my princely lord, 'tis you,—
Your absence, that my bosom rends.

3 At sun and moon I sit and gaze,
In converse with my troubled heart.
Far, far from me my husband stays!
When will he come to heal its smart?

4 Ye princely men, who with him mate,
Say, mark ye not his virtuous way.
His rule is—covet nought, none hate;—
How can his steps from goodness stray?

IX.

The *Peaou yĕw k'oo yeh;* allusive and narrative. AGAINST THE LICENTIOUS MANNERS OF WEI.

The old school held that this piece was directed against duke Seuen, who was distinguished for his licentiousness, and his wife also. Choo, agreeing generally in the object of the piece, yet demurs to this particular reference. Some notice of Seuen may be given here, as several of the odes that follow are interpreted of him and his doings.

His first wife was E Këang, a lady of his father's harêm, by an incestuous connection with whom he had a son, called Keih-tsze, who became his heir-apparent. By-and-by he contracted a marriage for this son with a daughter of Ts'e, known as Seuen Këang; but on her arrival in Wei, moved by her youth and beauty, he took her himself, and by her he had two sons,—Show and Soh. E Këang hanged herself in vexation; and in course of time Seuen was prevailed on by Soh and his mother to consent to the death of Keih-tsze, Show persisting in a noble, but fruitless, attempt to preserve his life. In the next year, the duke died, and was succeeded by Soh, when the court of Ts'e insisted on Ch'aou-peh, another son of Seuen, marrying Seuen Këang. From this connection sprang two sons, who both became marquises of Wei, and two daughters, who married the rulers of other States.

When such was the history of the court of Wei, we can well perceive that licentiousness prevailed throughout the State; and that connexions of the kind which this piece condemns were being continually formed.

1 Its bitter leaves still hang upon the gourd;
Deep is the water where we cross the ford.
Conditions these which well might make them pause,
But bent are they to break the heavenly laws!
"We'll cross," they say, "if deep, clothes on go through;
If shallow, holding up our clothes will do."

2 To overflowing full the ford appears;
The female pheasant's cry salutes their ears.
Now will they pause, nor tempt the foaming stream.
In vain the warning; more intent they seem.
"The depth," they say: "our axles will not wet,
"And by her cry the pheasant calls her mate."

3 In early morn, when 'gins to dawn the day,
In spring, the ice not yet dissolved away,
The gentleman, who home his wife would bring,
Presents the goose, whose notes harmonious ring.
Such is the rule that virtue's law lays down;
And such the rule which I will ever own.

4 The boatman beckons, waving oft his hand;
And with him others cross, but I here stand.
Others may cross, but not with them I go;
I wait my friend, the proper time to show.
I dare not rush to gratify mere lust;
By virtue's law my lusts control I must.

X.

The *Kuh fung*: metaphorical, allusive, and narrative. THE PLAINT OF A WIFE SUPPLANTED BY ANOTHER, AND REJECTED BY HER HUSBAND.

1 The east wind gently blows,
With cloudy skies and rain.
'Twixt man and wife should ne'er be strife,
But harmony obtain.
Radish and mustard plants
Are used, though some be poor;
While my good name is free from blame,
Don't thrust me from your door.

2 I go along the road,
Slow, with reluctant heart.
Your escort lame to door but came,
There glad from me to part.
Sow-thistle, bitter called,
As shepherd's purse is sweet;
With your new mate you feast elate,
As joyous brothers meet.

3 Part clear, the stream of King
Is foul beside the Wei.
You feast elate with your new mate,
And take no heed of me.
Loose mate, avoid my dam,
Nor dare my basket move!
Person slighted, life all blighted,
What can the future prove?

4 The water deep, in boat,
Or raft-sustained, I'd go;
And where the stream did narrow seem,
I dived or breasted through.

I laboured to increase
Our means, or great or small;
When 'mong friends near death did appear,
On knees to help I'd crawl.

5 No cherishing you give,
I'm hostile in your eyes.
As pedlar's wares for which none cares,
My virtues you despise.
When poverty was nigh,
I strove our means to spare;
You, now rich grown, me scorn to own;
To poison me compare.

6 The stores for winter piled
Are all unprized in spring.
So now, elate with your new mate,
Myself away you fling.
Your cool disdain for me
A bitter anguish hath.
The early time, our love's sweet prime,
In you wakes only wrath.

XI.

The *Shih wei;* narrative. THE OFFICERS OF SOME STATE, WHO WERE REFUGEES AND IN DISTRESS IN WEI, EXHORT THEIR RULER TO RETURN WITH THEM.

It is supposed that the speakers in these two verses were from Le, a State adjoining Wei, in which they had taken refuge in the time of duke Seuen.

1 At this low ebb! At this low ebb!
Why not, O prince, return to Le?
But for your sake, why bide we here,
Houseless beneath the dew to be?

2 At this low ebb! At this low ebb!
Why not to Le go back again?
But for your person, how should we
Here in the mire so long have lain?

XII.

The *Maou k'ëw;* allusive and narrative. THE REFUGEE MINISTERS OF LE COMPLAIN OF THOSE OF WEI FOR NOT ASSISTING THEM.

1 On that high sloping mound,
With joints now parted wide,
The plants of dolichos
Show here we long abide.
Wei's nobles, whom we uncles style,
Why thus delay on us to smile?

2 They rest and do not stir;—
Do they allies expect?
Wherefore protract the time?
Why us so much neglect?
Some reason they could surely plead
For conduct, strange in this our need.

3 In chariots of the west,
Hither from danger borne,
In Wei we live depressed,
Our fox-furs frayed and worn.
Ye nobles, uncles, sooth to say,
For us no sympathy display.

4 A remnant small of Le,
Driven from our proper home;
Children dispersed, we hoped
That help from Wei would come.
Alas! though grand the robes you wear,
You stop your ears against our prayer.

XIII.

The *Këen he;* narrative and allusive. HALF IN SCORN, HALF IN SORROW, AN OFFICER OF WEI TELLS OF THE MEAN SERVICES IN WHICH HE WAS EMPLOYED.

1 With mind indifferent, things I easy take.
In every dance I prompt appearance make:—
Then, when the sun is at his topmost height;
There, in the place that courts the public sight.

2 With figure large I in the court-yard dance,
And the duke smiles, when he beholds me prance.
A tiger's strength I have; the steeds swift bound;
The reins as ribbons in my hands are found.

3 See how I hold the flute in my left hand;
In right the pheasant's plume, waved like a wand;
With visage red, where rouge you think to trace,
While the duke pleased, sends down the cup of grace!

4 Hazels on hills; the *ling* in meadow damp;—
Each has its place, while I'm a slighted scamp.
My thoughts go back to th' early days of Chow,
And muse upon its chiefs, not equalled now.
O noble chiefs, who then the west adorned,
Would ye have thus neglected me and scorned?

XIV.

The *Ts'euen shwuy;* allusive and narrative. A DAUGHTER OF THE HOUSE OF WEI, MARRIED IN ANOTHER STATE, EXPRESSES HER LONGING TO REVISIT WEI.

It is not said who this princess was; but her parents must have been dead. It would have been allowable for her to visit them at stated times, if they were still alive.

1 As the streamlet from its spring
Flows into the river K'e,
So my daily thoughts on wing
Fly, my native Wei, to thee;
For I long with cousins there
Counsel sweet and love to share.

2 For a night, at Tse I stayed;
Drank the cup to Ne when come;
Parents, brothers, farewell bade:—
Such the fate on leaving home.
Parents are not now alive;
Aunts and sister still survive.

3 Lo! I hasten home again.
Let the rushing chariot-wheel
Pause at Kan, and part at Yen,
Pebbles flashing to its steel.

Does my heart go far astray,
Panting for its native Wei?

4 By the Fei-ts'euen's winding stream
Daily sighing thought will stray.
Seu and Ts'aou in memory gleam,
Broken glints of childhood's day.
Spring, my horses! Speed, my wheels!
Gone the grief my bosom feels!

XV.

The *Pih mun;* metaphorical and narrative. AN OFFICER OF WEI SETS FORTH, RATHER JESTINGLY, HIS HARD LOT, AND HIS SILENCE UNDER IT IN SUBMISSION TO HEAVEN.

1 My way leads forth by the gate on the north;
My heart is full of woe.
I hav'n't a cent, begged, stolen, or lent,
And friends forget me so.
So let it be! 'tis Heaven's decree.
What can I say,—a poor fellow like me?

2 The king has his throne, sans sorrow or moan;
On me fall all his cares,
And when I come home, resolved not to roam,
Each one indignant stares.
So let it be! 'tis Heaven's decree,
What can I say,—a poor fellow like me?

3 Each thing of the king, and the fate of the State,
On me come more and more.
And when, sad and worn, I come back forlorn,
They thrust me from the door.
So let it be! 'tis Heaven's decree.
What can I say,—a poor fellow like me?

XVI.

The *Pih fung;* metaphorical-narrative. SOME ONE OF WEI PRESSES HIS FRIENDS TO LEAVE THE COUNTRY WITH HIM AT ONCE, IN CONSEQUENCE OF THE PREVAILING OPPRESSION AND MISERY.

1 As when the north winds keenly blow,
And all around fast falls the snow,

The source of pain and suffering great,
So now it is in Wei's poor State.
Let us join hands and haste away,
My friends and lovers all.
'Tis not a time will brook delay;
Things for prompt action call.

2 As when the north winds whistle shrill,
And drifting snows each hollow fill,
The source of pain and suffering great,
So now it is in Wei's poor State.
Let us join hands, and leave for aye,
My friends and lovers all,
'Tis not a time will brook delay;
Things for prompt action call.

3 We look for red, and foxes meet;
For black, and crows our vision greet.
The creatures, both of omen bad,
Well suit the state of Wei so sad.
Let us join hands and mount our cars,
My friends and lovers all.
No time remains for wordy jars;
Things for prompt action call.

XVII.

The *Tsing neu;* narrative. A GENTLEMAN DEPLORES HIS DISAPPOINTMENT IN NOT BEING MET BY A LADY ACCORDING TO ENGAGEMENT, AND CELEBRATES HER GIFTS AND BEAUTY.

1 O sweet maiden, so fair and retiring,
At the corner I'm waiting for you;
And I'm scratching my head, and inquiring
What on earth it were best I should do.

2 Oh! the maiden, so handsome and coy,
For a pledge gave a slim rosy reed.
Than the reed is she brighter, my joy;
On her loveliness how my thoughts feed!

3 In the pastures a *t'e* blade she sought,
And she gave it, so elegant, rare.

Oh! the grass does not dwell in my thought,
But the donor, more elegant, fair.

XVIII.

The *Sin t'ae;* allusive-narrative. SATIRIZING THE MARRIAGE OF DUKE SEUEN AND SEUEN KËANG.

In the introductory note to Ode IX., it has been stated how duke Seuen took to himself the lady who had been contracted to marry his son Keih-tsze. It is only necessary to add here, that to accomplish his purpose, he caused a tower to be built near the Ho, where he received the lady on her way from Ts'e, and detained her. We are not to suppose that the duke was hump-backed or otherwise mis-shaped;—the poet so describes him, to express how he loathed his character.

1 The New tower, fresh and bright, they show,
Where its vast volume rolls the Ho;—
For bride a palace rare.
To Wei she came, a mate to find;
She sought a husband young and kind,
But found this mis-shaped bear.

2 There stands the New tower grand and high,
Where with still stream the Ho flows by;—
For bride a palace rare.
To Wei she came, a mate to find;
She sought a husband young and kind,
But found this mis-shaped bear.

3 As when the net for fish they set,
And lo! a goose ensnared they get,
They stamp with sudden ire;
So might *she* stamp who came to wed
The genial son, and in his stead
Got but the hump-backed sire.

XIX.

The *Urh-tsze;* narrative. SURMISES AS TO THE DEATH OF TWO SONS OF DUKE SEUEN.

It has been stated, on Ode IX., how Seuen Këang and Soh had plotted to clear the way for Soh's succession to the State by getting rid of Keih-tsze, the proper heir. At last the duke was prevailed on to send him on a mission to Ts'e, having arranged that he should be waylaid by ruffians,

after he landed on the northern bank of the Ho. Show became aware of the scheme, told Keih-tsze of it, and advised him to escape to another State. Keih-tsze declining to do this, the other took his boat, personated him, and was murdered by the ruffians. When Keih-tsze awoke, and found that Show was gone, he divined his object, took another boat, and followed him; crying out, as he drew near the ruffians, in language which must always recall to a western reader the words of Nisus,

Me, me! adsum qui feci; in me convertite ferrum.

It was too late. The ruffians, "that they might make no mistake," murdered him also. The duke tried to conceal the facts, but the people here intimate their suspicions of the truth.

1 The two youths went into their boats,
Whose shadow on the water floats.
What evil to them came?
Anxious and wondering, long we muse;
Our hearts are tossed with tossing views.
Some one must be to blame.

2 Into their boats the two youths passed,
And on the stream were carried fast.
What was there to alarm?
With longing thought we fain would trace,
The secret of their ill-starred race.
Did they not come to harm?

BOOK IV.

THE ODES OF YUNG.

THERE is little to be said here beyond what has been stated on the title of the last Book. The statistical account of the present dynasty says that the capital of Yung was in the north-east of the present district of Keih, department Wei-hwey, Ho-nan.

I.

The *Peh chow;* allusive. PROTEST OF A WIDOW AGAINST BEING URGED TO MARRY AGAIN.

The piece, it is said, was made by Kung Këang, the widow of Kung-peh, son of the marquis He, B.C. 854—813. Her husband dying an early death, her parents, who must have been the marquis of Ts'e and his wife, or one of the ladies of his harem, wanted to force upon her a second marriage;—against which she here protests. This reference of the piece to Kung Këang is not without historical difficulties; but, no doubt, the piece was preserved as an example of what the Chinese have always considered a great virtue,—the refusal of a widow to marry again. A famous writer gives his opinion on the point thus:—"It may be asked whether a widow left solitary and poor, with none to depend on, may not marry again, to which I reply that such is the suggestion of subsequent times through fear of want and starvation. But to die of want is a very small matter, while the loss of chastity is a very great matter!" But why should Chinese moralists mete out different measures for the widow and the widower?

1 In the mid Ho that cypress boat floats free,
While friends a second marriage press on me.
I see my husband's youthful forehead there,
And on it the twin tufts of falling hair.
Rather than wed again I'll die, I swear!
O mother dear, O Heaven supreme, why should
You not allow my vow, and aid my purpose good?

2 Near to the bank that cypress boat floats free,
While friends a second marriage press on me.
He was my only one, with forehead fair,
And on it the twin tufts of falling hair.

Till death to shun the evil thing I swear!
O mother dear, O Heaven supreme, why should
You not allow my vow, and aid my purpose good?

II.

The *Ts'ëang yëw ts'ze;* allusive. THE THINGS DONE IN THE HAREM OF THE PALACE OF WEI WERE TOO SHAMEFUL TO BE TOLD.

The "things done in the harem" are supposed to refer to the connexion between Ch'aou-peh and Seuen K ang, which has been mentioned on the 9th ode of last Book.

1 As grows on wall the tribulus,
And 'gainst the brush retains its hold;
So let what's in the harem done
By us without remain untold.
What must be told would tongue defile
With things unfit for speech, and vile.

2 As grows on wall the tribulus,
Which vainly to remove we try;
So let what's in the harem done
By us without unspoken lie.
If on details we condescend,
The narrative would have no end.

3 As grows on wall the tribulus,
And cannot in the sheaf be tied;
So let what's in the harem done
By us without untouched abide.
If truth were in the tale laid bare,
How foul a scene were painted there!

III.

The *Keun-tsze këae laou;* narrative. CONTRAST BETWEEN THE BEAUTY AND SPLENDOUR OF SEUEN KËANG AND HER VICIOUSNESS.

See again the note on the 9th ode of the last Book. The intention and spirit of this piece only come out in the last two lines of the first stanza.

1 Pledged to her husband, his alone to be;
With head-dress high, cross pins, and jewels rare;
Her movements graceful, elegant, and free;
As mountain stately, with imposing air;

Majestic as a river, large and fair;
Her robes the various figured forms display.
Fit seems it she such pictured robes should wear!
But, lady, vain is all your grand array;
No claim to it can you, in virtue wanting, lay.

2 Her pheasant-figured robe resplendent shines,
Her hair, jet-black, cloud-like surmounts her head;
Her own, no false locks with it she entwines.
Then see her ear-plugs, of the precious jade;
Her comb-pin, of the finest ivory made;
And her high forehead, shining pure and white.
Like visitant come down from heaven, arrayed
In fashion thus, for sacrificial rite,—
Well may we goddess call her, and no earthly wight.

3 At court now see her, on occasions great,
To meet the ruler, or guests entertain!
As rich and splendid is her robe of state,
With muslin 'neath it of the finest grain,
Which takes the place of warmer garment plain.
Her eyes are clear, with forehead broad and high,
Which the full temples on each side sustain.
With woman such as this how few can vie!
The beauty of the land, she charms the gazing eye!

IV.

The *Sang-chung;* narrative. A GENTLEMAN BOASTS OF HIS INTIMACY AND INTRIGUES WITH VARIOUS NOBLE LADIES.

The old school holds that this piece was intended as a satire on "the lewd customs of Wei." Choo sees in it only a love song. As a new lady comes up in every stanza, I think it may have been constructed to expose the licentiousness which prevailed.

1 The gold-thread to gather I'm going,
Where in Wei it spreads over the tree;
But my thoughts for ever are flowing
To the Beauty who captive holds me,—
To the eldest Keang. Yes, it is she!
Freely did she agree in Sang-chung,
She would come to me here in Shang-kung,
And then company keep with me on to the K'e.

2 For the wheat about Wei I'm going
To the north where it grows in each part.
But my thoughts for ever are flowing
To the Beauty who rules in my heart,—
To the eldest Yih. Yes, it is she!
Freely did she agree in Sang-chung,
She would come to me here in Shang-kung,
And then company keep with me on to the K'e.

3 For the mustard-plant I am going
Where in Wei it grows over the east.
But my thoughts for ever are flowing
To the Beauty on whose love I feast,—
To the eldest Yung. Yes, it is she!
Freely did she agree in Sang-chung,
She would come to me here in Shang-kung,
And then company keep with me on to the K'e.

V.

The *Shun che pun-pun;* allusive. AGAINST SEUEN KËANG AND CH'AOU PEH, as worse than beasts.

1 How bold the quails together rush,
Each fighting for his mate!
How strong the magpies, battling fierce
Upon the same debate!
This man, without a trait that's good,
Is stained by vicious crime;
Yet him as brother I regard:—
Alas! woe worth the time!

2 How strong the magpies, battling fierce,
Each one to keep his mate!
How fierce the quails together rush,
Upon the same debate!
This woman, with no trait that's good,
Is stained by vicious crime,
Yet her I hail as marchioness:—
Alas! woe worth the time!

VI.

The *Ting che fang chung;* narrative. THE PRAISE OF DUKE WĂN:—HIS DILIGENCE, FORESIGHT, SYMPATHY WITH THE PEOPLE, AND PROSPERITY.

The Duke Hwuy of Wei died in B.C. 668, and was succeeded by his son Ch'ih, known as duke E, who perished in fighting with the Teih in B.C. 659. Wei was then reduced to extremity, and had nearly disappeared from among the States of China. The people destroyed all the family of Hwuy, and, what we cannot but be surprised at, called to their head Shin, a son of Seuen Këang and Ch'aou-pih. He was duke Tae, and crossed the Ho with the shattered remnant of the people, with whom he camped in the neighbourhood of Ts'aou. He died that same year, and his brother Wei, known as duke Woo, was called to his place, and became a sort of second founder of the State. It is of him that this piece speaks.

Ting is a small space in the heavens, embracing two stars of Pegasus. It culminated at this time in the 10th month of the year, counting from the first month of spring, at night-fall, and this was a signal that now the labours of husbandry were over for the year, and that building operations should be taken in hand. The urgency for the rearing of the new capital was great, but the marquis would not take it in hand till the proper time for such a labour had arrived.

1 At dusk the *Ting* star passed on to the west,
And field-work for the year was laid to rest.
At Ts'oo the duke his palace took in hand,
And by the sun fixed how its walls should stand.
All round about he planted many a tree,—
Hazels and chestnuts, *t'ung*, and *tsze*, and *e*,
And varnish trees. The grove would yield ere long
Abundant wood for lutes, to aid the voice of song.

2 He climbed those ruined walls, thence to inspect
The site he wished for Ts'oo-k'ew to select.
His glance the land from Ts'oo to T'ang mapped out,
Noting the hills and smaller heights about.
He then came down, the mulberry trees to view,
And judged the soil, and learned its nature true.
These things once done, he asked the tortoise-shell,
Answer auspicious got,—and all succeeded well.

3 Thereafter, when there fell the copious showers,
He often called his groom, and in the hours
Of early dawn a-field by starlight drove
Among the labourers, and to cheer them strove.
And many ways he had, not this alone,
In which his character distinguished shone,
To duty bound, assiduous in his cares;—
And blessing came,—three thousand steeds and mares.

VII.

The *Te tung;* metaphorical and narrative. AGAINST LEWD CONNEXIONS.

A rainbow is regarded by the Chinese as the result of an improper connexion between the *yin* and the *yang*, the dark and the light, the feminine and masculine principles of nature; and so it is an emblem of improper connexions between men and women. To point to a rainbow in the east is deemed unlucky.

1 A rainbow in the east invites the gaze,
But none a finger to it dares to raise.
All view it with dislike; but viler she,
Who hastes to marry 'gainst propriety!
When from their early homes young women go,
Parents and brothers they nigh cease to know.
Important rules for step like this are made,
And to such rules obedience should be paid.

2 When rainbows in the west at morn appear,
By morning's close the sky from rain is clear;
So fleeting are the joys of lawless love;
Licentious pleasures evanescent prove.
When from their early homes young women go,
Parents and brothers they nigh cease to know.
Important rules for step like this are made,
And to such rules obedience should be paid.

3 Ah! think of this young girl whose wilful heart
Is bent on marriage as her only part.
She wrongs herself, to the right course untrue,
Which every virtuous woman should pursue.
She blames her lot, and, wanton, will not own
Heaven's ordering of it on the parents thrown.
For marriage ties the wisest rules are made,
And to such rules obedience should be paid.

VIII.

The *Sëang shoo;* allusive. A MAN WITHOUT PROPRIETY IS NOT EQUAL TO A RAT.

1 Behold a rat! Its skin has glossy sheen!
Then mark that man's demeanour, poor and mean!

Bearing of bearing void!—what means it? This:—
'Twere better death than longer life were his!

2 Behold a rat! Its teeth can sharply bite!
Then mark deportment careless of what's right!
Manners thus careless of what's right declare
'Twere well the man himself for death prepare.

3 Behold a rat! How small its limbs, and fine!
Then mark the course that scorns the proper line!
Propriety's neglect may well provoke
A wish the man would quickly court death's stroke.

IX.

The *Kan maou*; narrative. THE ZEAL OF THE OFFICERS OF WEI TO WELCOME MEN OF WORTH.

According to Choo, who gives the only admissible explanation of this piece, the first four lines of the stanzas describe the officers of Wei, meeting in the neighbourhood of Tseun, a recluse, but a man of worth, who comes from his obscurity, or a visitor to Wei from another State.

1 Where Tseun's suburbs lie remote,
From the staffs the ox-tails float.
High the staffs, and each one bright
With its silken bandlets white!
Four cars drawn by steeds of fire
Welcome guest whom all desire.
Admirable, what will he
Give to meet such courtesy?

2 In Tseun's suburbs near the town,
Fly the falcon banners, blown
From the staffs that rise around,
All with bands of white silk bound.
Five cars drawn by horses strong
Wait the guest who comes along.
Courteous, worthy,—what shall he
Pay for all this courtesy?

3 Now the walls of Tseun we see;
Feather'd streamers flutter free
From the flag staffs strong and stout,
Girt by silken bands about.

Six cars drawn by steeds of fame
Well attest the guest's high name.
Sage profound, what can he say
That such welcome will repay?

X.

The *Tsae ch'e;* narrative. THE BARONESS MUH OF HEU COMPLAINS OF NOT BEING ALLOWED TO GO TO WEI TO CONDOLE WITH THE MARQUIS ON THE DESOLATION OF HIS STATE, AND APPEAL TO SOME GREAT POWERS ON ITS BEHALF.

The wife of the baron of Heu was one of the daughters of Seuen Këang and Ch'aou-pih Hwan (see on iii. IX.), and a sister consequently of the dukes Tae and Wăn of Wei. Sorry for the ruin which the Teih had brought on Wei, she had wished, while the remnant of the people was collected about Ts'aou, to go and condole with her brother (probably duke Wăn), and consult with him as to what could be done in his desperate case. It was contrary, however, to the rules of propriety for a lady in her position to return to her native State, and she was not allowed to do so. In this piece we have, it is supposed, her complaint, and the vindication of her purpose.

1 I wished to urge my steeds, and drive
To Wei, to share my brother's grief,
Not slacking till we should arrive
And halt at Ts'aou, and find relief.
Another went, o'er hill, through stream, cross plain;
Here in deep sorrow I must still remain.

2 What I wished for you denied;
Here in Heu I must abide.
And in your decision's spite
I must hold my purpose right.
You, unkind, my purpose spurn;—
Not to Wei can I return.
I must slight your views as nought,
For I cannot quench my thought.

3 I'll climb the sides of that steep mound,
And pluck the lilies growing there.
Thoughts in my woman's heart abound,
And every thought might blossom bear.
In Heu the people all my purpose blame;
Their childish, hasty thoughts cause me no shame.

4 I would through the land have gone,
Passed where fields of rich wheat shone,
Prayer have made to Ts'e's great state,
Help have sought for Wei's sore strait.
Nobles who o'er Wei preside,
Zeal like this you should not chide.
Hundreds are the plans you make;
Best the course I wished to take!

BOOK V.

THE ODES OF WEI.

To what has been said of Wei in the introductory note to the third Book, it may be added here that the State had a longer history under the descendants of K'ang-shuh than any of the other States of the Chow dynasty. It outlasted that dynasty itself, and subsisted through a period of 905 years, when the last prince of Wei was reduced to the ranks of the people under the second of the emperors of Ts'in.

I.

The *K'e yuh;* allusive. THE PRAISE OF DUKE WOO,—HIS ASSIDUOUS CULTIVATION OF HIMSELF; HIS DIGNITY; HIS ACCOMPLISHMENTS.

All the critics agree to accept duke Woo of Wei as the subject of this piece. He had a very long rule,—of 55 years; and in his 42nd year, when "the Dog Jung" killed king Yëw (B.C. 770), he led a body of soldiers to the assistance of Chow, and did great service against the Jung, so that Yëw's son, king P'ing, appointed him "a duke of the Court."

1 How rich the clumps of green bamboo,
Around each cove of K'e!
They lead my thoughts to our duke Woo;—
Of winning grace is he!
As knife and file make smooth the bone,
As jade by chisel wrought and stone,
Is stamp upon him set.
Grave and of dignity serene;
With force of will as plainly seen;
Accomplished, elegant in mien;
Him we can ne'er forget.

2 Strong grow the clumps of green bamboo,
Around each cove of K'e.
They lead my thoughts to our duke Woo;—
Of winning grace is he!
His ear-plugs are of pebbles fine;
And gems like stars bright glittering shine,
All o'er his cap of state.

Grave and of dignity serene;
With force of will as plainly seen;
Accomplished, elegant in mien;
Him we can ne'er forget.

3 How thick the clumps of green bamboo,
Around each cove of K'e!
They lead my thoughts to our duke Woo;—
Of winning grace is he!
Pure as the finest tin or gold,
And as the sceptre princes hold
So strong, while mild in mood!
See him in car with lofty side,
Magnanimous and free from pride.
His words to jest are oft allied,
But never are they rude.

II.

The *Kaou pwan;* narrative. A HAPPY RECLUSE.

1 By the stream in the vale his hut he has reared,
That man tall and stout, looking free from all cares.
He lives all alone; he sleeps, wakes, and then talks;—
And ne'er to forget what he prizes, he swears.

2 In the bend of the mound his hut he has reared,
That man tall and stout, gay and lightsome of heart.
He lives all alone; he sleeps, wakes, and then sings;—
He swears from this spot he will never depart.

3 There on that level height his hut he has reared,
That man tall and stout, who himself so contains.
He lives all alone; he sleeps, wakes, sleeps again;—
He swears he'll ne'er tell what in his mind reigns.

III.

The *Shih jin;* narrative. CHWANG KËANG AS SHE APPEARED ON HER ARRIVAL IN WEI. HER GREAT CONNEXIONS; HER BEAUTY; HER EQUIPAGE; THE RICHES OF TS'E.

The principal points in the history of Chwang Këang, who is evidently the subject of this piece, have been touched on in the notes to the second

and some other odes of Book iii. The only difficulty in translating or versifying it is to determine whether the verbs are to be taken in the past tense or in the present. I have deferred to the general opinion of the Chinese critics, who take the piece to have been written after the lady became an object of commiseration through the behaviour of her husband.

1 The lady was of figure large and tall.
In broidered robe, hid 'neath a garment plain,
A bride, she came from Ts'e's high palace hall,
In Wei, as wife of our great lord to reign.
'Gainst her of no inferior birth the stain
Could be alleged, sister of Ts'e's great heir.
Of other grand alliances a train
She could display, for her two sisters fair
The highest dignity in Hing and T'an did wear.

2 Like blades of white grass were her fingers fine;
Her skin like purest ointment hard congealed;
Her neck like larvæ on the tree which shine
So long and white. Her opening lips revealed
Her even teeth, behind their screen concealed,
Like melon seeds. Her front cicada-square,
Displayed her eyebrows curved upon its field,
Like horns of silkworm moth; and dimples rare,
With dark and lucid eyes, showed face beyond compare.

3 When, on her coming, near the city wall,
She halted in the cultured fields, each eye
Viewed with delight her figure large and tall.
Her team of mettled steeds their bits tossed high,
Round which was twined red cloth in rich supply.
Then in her carriage she went on in state,
Its pheasant-screens oft followed by the cry,
"Early retire from court, ye nobles great;
The marquis leave untired, to cherish this fit mate."

4 Where out of Ts'e into our State she passed,
Its banks all green with rush and sedges rank,
Northwards the Ho rolled on the waters vast
Of its majestic stream, while in it sank
With plashing sound the nets, which dripping, dank,
The toiling fishers dropt into the wave,
'Mong shoals of sturgeon, both the large and lank.
Her sister ladies shone in dresses brave,
And martial looked the officers, who escort gave.

IV.

The *Măng*: narrative, with the other elements interspersed. A WOMAN, WHO HAD FORMED AN IMPROPER CONNEXION, NOW CAST OFF, RELATES AND BEMOANS HER SAD CASE.

In the 9th line of the 1st stanza the speaker refers to the practice in China from the most ancient times of employing go-betweens or internuncii to form the contract of marriage. The "shell and reeds" in line 11th of stanza 2nd are the tortoise-shell and the stalks of the achillew, used for purposes of divination.

1 A simple-looking lad you seemed,
When first you met my eye,
By most a travelling merchant deemed,
Raw silk for cloth to buy.
But your true aim was to propose
That I should go with you;
And through the K'e I went quite free,
Until we reached Tun-k'ew.
'Twas then I said, "It is not I,
Who would the time delay;
Your go-between I have not seen,
I must not run away.
I pray, Sir, do not angry be;
In autumn be the day."

2 When autumn came, then climbed I oft
That ruined wall, and gazed
Towards Fuh-kwan, my heart all soft,
With expectation raised.
When you came not, my hapless lot
With streams of tears I mourned.
At last your longed-for form I saw,
And tears to smiles were turned.
With words I strove to tell my love,
While you averment made
That shell and seeds good answer gave.
"No more delay," I said.
"Your carriage bring; I'll go at once,
My goods all in it laid."

3 When on the mulberry tree the leaves
All hang in glossy state,

The sight is fair. O dove, beware;
Its fruits intoxicate.
Ah! thou, young maiden, too wilt find
Cause for repentance deep,
If, by a lover's arts seduced,
Thyself thou fail to keep.
A gentleman who hastes to prove
The joys of lawless love,
For what is done may still atone;
To thee they'll fatal prove.
Thou'lt try in vain excuse to feign,
Lost like the foolish dove.

4 When sheds its leaves the mulberry tree,
All yellow on the ground,
And sear they lie. Such fate have I
Through my rash conduct found.
Three years with you in poverty
And struggles hard I've passed;
And now with carriage-curtains wet,
Through flooded K'e I haste.
I always was the same, but you
A double mind have shown.
'Tis you, Sir, base, the right transgress;
Your conduct I have known.
Aye changing with your moods of mind,
And reckless of my moan.

5 Three years of life I was your wife,
And laboured in your house;
I early rose, late sought repose,
And so fulfilled my vows.
I never did, one morning's space,
My willing work suspend,
But me thus cruelly you treat,
And from your dwelling send.
All this my brothers will not own,
At me they'll only jeer,
And say I reap as I have sown;
Reply they will not hear.
In heart I groan, and sad bemoan
My fate with many a tear.

6 Together were we to grow old;—
Old now, you make me pine.
The K'e aye flows within its banks,
Its shores the lake confine.
But you know neither bank nor shore,
Your passions ne'er denied.
Back to my happy girlhood's time,
With hair in knot still tied,
I wildly go; I'll never know
Its smiles and chat again.
To me you clearly swore the faith,
Which now to break you're fain.
Could I foresee so false you'd be?
And now regret is vain.

V.

The *Chuh kan*; narrative. A DAUGHTER OF THE HOUSE OF WEI, MARRIED IN ANOTHER STATE, EXPRESSES HER LONGING TO REVISIT WEI.

The argument of this ode is the same with that of iii. XIV.; but we are not to suppose that the lady of the one is the same as that in the other.

1 With long and tapering rods,
You angle in the K'e.
I think of you, dear friends,
Here far removed from Wei.

2 Ts'euen-yuen upon the left,
K'e on the right I view.
But married far away,
To home I bade adieu.

3 Those streams, this on the right,
That on the left, appear.
The laugh that shows your teeth,
Your tinkling gems, I hear.

4 I watch the cedar oars
On K'e, and boats of pine.
O might I travel there,
And soothe this heart of mine!

VI.

The *Hwan-lan;* allusive. PICTURE OF A CONCEITED YOUNG MAN OF RANK.

It is of no use trying, as many Chinese critics do, to find a historical application for the subject of this piece. The spike at the girdle was of ivory, worn for the purpose of loosening knots. It belonged to the equipment of grown-up men, and was supposed to indicate their competency for the management of business, however intricate. The archer's thimble was also made of ivory; it was placed on the thumb of the right hand, to assist in drawing the bow. A ring of jade is now often employed for the same purpose.

1 Feeble as branch of sparrow-gourd, this youth,
Wears spike at girdle, as if he, forsooth,
Were quite a man; but though the spike he wears,
He knows not us at whom he proudly stares.
How easy and conceited is his mien!
How drop his girdle-ends, full jaunty seen!

2 Like leaf of sparrow-gourd, that coxcomb young,
With archer's thimble at his girdle hung!
He wears the thimble, but he's not the Swell
To lord it over us who know him well.
How easy and conceited is his mien!
How drop his girdle-ends, full jaunty seen!

VII.

The *Ho kwang;* narrative. OTHER THINGS MORE DIFFICULT TO OVERCOME THAN DISTANCE MAY KEEP ONE FROM A PLACE.

This little piece is referred to a daughter of Seuen Këang (iii. IX.) who was married to duke Hwan of Sung. After bearing a son, she was divorced, and returned to Wei. By and by that son became duke of Sung, and she wished to return to that State, but submitted to the rules of propriety, which forbade her doing so;—intimating, however, her maternal longing in these two verses, which are supposed to be greatly to her honour.

1 They tell me that the Ho is wide;—
With a few reeds I could cross through.
They tell me Sung is distant far;—
Rising on tiptoe Sung I view.

2 They tell me that the Ho is wide;—
A little boat it will not bear.

They tell me Sung is distant far;—
Ere morning fades I might be there.

VIII.

The *Pih he;* narrative, and metaphorical. A WIFE MOURNS OVER THE PROTRACTED ABSENCE OF HER HUSBAND ON THE KING'S SERVICE.

1 How martial looks my noble man,
The hero of the land!
See him in chariot lead the van,
His halberd in his hand!

2 Since eastward on his course he sped,
My hair neglected flies.
I might anoint and wash my head,
But not to meet *his* eyes.

3 For rain, for rain, the people cry,
But brightly shines the sun;
So for my absent lord long I,
Head pained, and heart undone.

4 Where shall I lethe's lily find,
Behind my house to set?
I think of him with aching mind,
For how can I forget?

IX.

The *Yew hoo;* metaphorical. A WOMAN EXPRESSES HER DESIRE FOR A HUSBAND.

The woman certainly does so in a singular way; but in this interpretation of the piece all the critics agree; while the older ones find in it a condemnation of the government of Wei, which certainly does not appear in it.

1 Lonely, suspicious, is that fox,
At that dam cross the K'e.
Like him that man, for whom I'm sad!
No lower dress has he.

2 Lonely, suspicious, is that fox,
At that deep ford of K'e.
Like him that man, for whom I'm sad!
No girdle-sash has he!

3 Lonely, suspicious, is that fox,
There, on the bank of K'e.
Like him that man, for whom I'm sad!
No clothes at all has he!

X.

The *Muh kwa;* metaphorical. SMALL GIFTS OF KINDNESS SHOULD BE RESPONDED TO WITH GREATER; WHILE FRIENDSHIP IS MORE THAN ANY GIFT.

When Wei was nearly extinguished by the Teih, duke Hwan of Ts'e, as the leading prince among the States, came grandly and munificently to its help; and Maou finds in this piece the grateful sentiments of the people of Wei towards him. If this be the correct interpretation, Hwan's all but royal munificence and favour is strongly represented by the insignificant present of a fruit. Choo compares the piece with iii. XVII., and thinks it may refer to an interchange of courtesies between a lover and his mistress. But we need not seek any particular interpretation of it. What is metaphorically set forth may have a general application.

1 A tree-gourd they gave me in compliment,
And I in return gave a lovely *kew*-gem.
'Twas not in return for the compliment;—
I wished to make lasting my friendship with them.

2 A peach they presented in compliment,
And I in return gave a lovely *yaou*-gem.
'Twas not in return for the compliment;—
I wished to make lasting my friendship with them.

3 A plum they presented in compliment,
And I in return gave a lovely *kew*-stone.
'Twas not in return for the compliment;—
Our friendship to knit was my motive alone.

BOOK VI.

THE ODES OF THE ROYAL DOMAIN.

By the "Royal Domain" we are to understand the territory attached to Loh, or the eastern capital of Chow. At the beginning of that dynasty king Wăn occupied the city of Fung, in the present district of Hoo of the department Se-gan, Shen-se, from which his son Woo moved the seat of government a little further east to Haou, 30 *le* south of the present district city of Ch'ang-gan, in the same department. In the time of king Ch'ing, a city was built near the present Loh-yang, Ho nan, and called "the eastern capital." Meetings of the princes of the States assembled there, but the court continued to be held at Haou, till the accession of king P'ing, who removed it to Lŏh in B.C. 769. From this time the Chow kings sank nearly to the level of the princes of the States, and the poems collected in their domain were classed with "the Lessons of Manners," though still distinguished by the epithet of Royal, prefixed to them.

I.

The *Shoo le;* narrative. AN OFFICER DESCRIBES HIS MELANCHOLY AND REFLECTIONS ON SEEING THE DESOLATION OF THE OLD CAPITAL OF CHOW.

1 Where the palaces rose grand,
When Chow nobly ruled the land,
Millets, some with drooping head,
Some, just coming into blade,
All around abundant grew.
Slow the fields I wandered through,
Moved in heart such sight to view.
Friends who knew me understood
What induced my saddened mood.
Those who did not know me said,
There I search for something made.
O thou azure Heaven, remote,
Who this desolation wrought?

2 Where the palaces rose grand,
When Chow nobly ruled the land,
Millets, drooping, heavy here,
There just coming into ear,

All around abundant grew.
Slow the fields I wandered through,
Drunk with grief such sights to view.
Friends who knew me understood
What induced my saddened mood.
Those who did not know me said,
There I search for something made.
O thou azure Heaven, remote,
Who this desolation wrought?

3 Where the palaces rose grand,
When Chow nobly ruled the land,
Millets, heavy, drooping low,
Some the bursting grain that show,
All around abundant grew.
Slow the fields I wandered through,
Breath nigh stopt such scene to view.
Friends who knew me understood
What induced my saddened mood.
Those who did not know me said,
There I search for something made.
O thou azure Heaven, remote,
Who this desolation wrought?

II. *Scoticè.*

The *Keun-tsze yu yih;* narrative. THE FEELINGS OF A WIFE ON THE PROLONGED ABSENCE OF HER HUSBAND ON SERVICE, AND HER LONGING FOR HIS RETURN.

1 The gudeman's awa, for to fecht wi' the stranger,
An' when he'll be back, oh! my hert canna tell.
The hens gae to reist, an' the beests to their manger,
As hameward they wend frae their park on the hill.
But hoo can I, thus left alane,
Help thinking o' my man that's gane?

2 The gudeman's awa, for to fecht wi' the stranger,
An' lang will it be ere he see his fireside.
The hens gae to reist, an' the beests to their manger,
As the slantin' sunbeams throu the forest trees glide.
Heaven kens the lanesome things I think.
Heaven send my man his meat an' drink!

III. *Scoticè.*

The *Keun-tsze yang-yang ;* narrative. THE HUSBAND'S SATISFACTION, AND THE WIFE'S JOY, ON HIS RETURN.

I have interpreted both this piece and the former after Choo He. He thinks this is a sequel to the other ; and I do not think anything better can be made of it.

1 The gudeman's come hame, an' his face weers a bloom,
His organ o' reeds he hads in his left han' ;
An' his richt han' ca's me to come till his room :—
It's siccan a joy ; it's mair nor I can stan'.

2 The gudeman's come hame, an' he's pleesed I'll engage,
His gran' fether screen he hads in his left han' ;
An' his richt han' ca's me to come till the stage :—
It's siccan a joy ; it's mair nor I can stan'.

For the following Latin version of these two verses I am indebted to Mr Mercer.

Fronte vir gratâ meus appropinquat,
In manu portat citharam sinistrâ ;
Allicit dextrâ thalamos inire.
Gaudia nobis !

Indicit lætam faciem Maritus,
Fert et umbellam gracilem in sinistrâ ;
Invocat dextrâ penetrare scenam.
Gaudia nobis !

IV.

The *Yang che shwuy ;* allusive. THE TROOPS OF CHOW, KEPT ON DUTY IN SHIN, MURMUR AT THEIR SEPARATION FROM THEIR FAMILIES.

The mother of king P'ing was a Këang, a daughter of the house of Shin. That State had suffered repeatedly from the attacks of Ts'oo, and the king, after removing to the eastern capital, sent his own people to occupy and defend it, and kept them long absent on the service ; and this piece contains the expression of their dissatisfaction in consequence. The bearing of the two allusive lines in each stanza on the rest has not been detected in a satisfactory way by any one.—P'oo and Heu were small States, confederate with Shin.

1 Fretted the waters seem,
Yet gently flows the stream;—
Unable a faggot to bear.
Guarding Shin here we roam,
Wives and children at home,
All absent our toils who should share.
We think of them ever;
Thought parts from them never;—
What month shall we homeward repair?

2 Fretted the waters seem,
Yet gently flows the stream;—
A bundle of thorns 'twill not bear.
Guarding P'oo here we roam,
Wives and children at home,
All absent our toils who should share.
We think of them ever;
Thought parts from them never;—
What month shall we homeward repair?

3 Fretted the waters seem,
Yet gently flows the stream;—
The reed-bundle powerless to bear.
Guarding Heu here we roam,
Wives and children at home,
All absent our toils who should share.
We think of them ever;
Thought parts from them never;—
What month shall we homeward repair?

V.

The *Chung kuh;* allusive. THE SAD CASE OF A WOMAN FORCED TO SEPARATE FROM HER HUSBAND BY THE PRESSURE OF FAMINE.

1 The valleys show the mother-wort,
Now scorched in each dry spot.
Behold a wife driven forth from home,
Beneath hard famine's lot!
She sadly sighs, she sadly sighs,
From husband torn and dearest ties.

2 The valleys show the mother-wort,
Now scorched where tall it rose.

Behold a wife driven forth from home,
By stern misfortune's blows!
We hear her groans, we hear her groans,
As she her hapless fate bemoans.

3 The valleys show the mother-wort,
Scorched in each dampest place.
Behold a wife driven forth from home—
Bewail in vain her case!
Her tears aye flow, her tears aye flow;
Howe'er she grieve, ne'er ends her woe!

VI.

The *T'oo yuen;* metaphorical. AN OFFICER OF CHOW DECLARES HIS WEARINESS OF LIFE BECAUSE OF THE GROWING MISERIES OF THE STATE, AND OF THE WAY IN WHICH MEN OF PRINCIPLE SUFFERED, WHILE WORTHLESS MEN ESCAPED.

1 Caught is the pheasant in the net,
That vainly for the hare is set.
So those who duty promptly do
Find cause their loyal zeal to rue,
While one whose ends are base and mean
Contrives from harm himself to screen.
When I was in my youthful prime,
Without commotion passed the time;
But since those happy days were o'er,
Numerous the ills that press us sore:—
I would that I might sleep, and rise no more!

2 Caught is the pheasant in the snare,
Avoided by the cautious hare.
So those who duty promptly do
Find cause their loyal zeal to rue,
While one whose ends are base and mean
Contrives from harm himself to screen.
When I was in my youthful prime,
No strange events e'er marked the time;
But now those days have passed away,
And sorrows meet us day by day:—
I would that I might sleep, and sleep for aye!

3 Into the trap the pheasant flies,
Which the hare shuns with cautious eyes.
So those who duty promptly do
Find cause their loyal zeal to rue,
While one whose ends are base and mean
Contrives from harm himself to screen.
When I was in my youthful prime,
No toilsome tasks distressed the time;
But in these latter days of life,
Our miseries are waxen rife:—
O for the sleep unbroke by sound of strife!

VII.

The *Koh luy;* allusive. A WANDERER FROM CHOW, SEPARATED FROM HIS KIN, MOURNS OVER HIS LOT.

1 Around the creepers thickly spread,
On the borders of the Ho.
My native soil no more I tread;
Into exile forth I go.
Far removed from kindred all,
Father I a stranger call.
Though so called, he does not brook
Kindly upon me to look.

2 Around the creepers thickly spread,
On the green banks of the Ho.
My native soil no more I tread;
Into exile forth I go.
Far removed from kindred all,
Mother I a stranger call.
Though so called, she does not deign
Me as child to entertain.

3 Around the creepers thickly spread,
On the bank-lips of the Ho.
My native soil no more I tread;
Into exile forth I go.
Far from all who bear my name,
Elder brother I would claim
In a stranger, but he spurns
Such a claim, and from me turns.

VIII.

The *Ts'ae koh;* narrative. A LADY LONGS FOR THE SOCIETY OF THE OBJECT OF HER AFFECTION.

1 He's there, the dolichos among!
Only one day from sight away,—
To me it seems as three months long!

2 He's there, among the southernwood!
Only one day from sight away,—
It seems three seasons' solitude!

3 Among the mugwort he appears!
Only one day from sight away,—
To me it seems as three full years!

IX.

The *Ta keu;* narrative. THE INFLUENCE OF A SEVERE AND VIRTUOUS MAGISTRATE IN REPRESSING LICENTIOUSNESS.

1 He rolls along in carriage grand,
His robes are bright with green,—
His robes of rank, as on the bank
The tender sedge is seen.
Thinking I always am of thee,
Thinking with fond desire;
But dreading his severity,
I must repress the fire.

2 With slow and heavy sound his car,—
His car of state, moves on.
O'er his dress spread, the colours red
Shine like carnation-stone.
Thinking I always am of thee;
The fondest thoughts have I.
The fear of him alone holds me,
Or to thine arms I'd fly.

3 Our fate may be, while still alive,
Always apart to dwell;
But when we're dead, we shall be laid
In the same earthen cell.

If haply thou should'st say that I
Am not in this sincere,
I swear its truth by that day's eye,
Whose piercing glance I fear.

X.

The *K'ĕw chung yĕw ma;* narrative. A WOMAN LONGS FOR THE PRESENCE OF HER LOVERS, WHO, SHE THINKS, ARE DETAINED FROM HER BY ANOTHER WOMAN.

This interpretation of the ode lies upon the surface of it, and is that given by Choo He. The older interpreters refer the piece to the time of king Chwang (B.C. 695—679), who drove away from their employment men of worth through his want of intelligence. The people, they say, mourned the loss of such men, and expressed their desire for their return in these verses.

1 Where the hemp grows on the mound,
There some one keeps Tsze-tseay;
There some one keeps Tsze-tseay:—
Why comes not *he* to *me* with a bound?

2 On the mound where grows the wheat,
There some one keeps Tsze-kwoh;
There some one keeps Tsze-kwoh:—
Why comes not *he* with *me* here to eat?

3 On the mound plum trees have place.
There some one keeps those youths;
There some one keeps those youths:—
O for their *kew*-stones girdle to grace!

BOOK VII.

THE ODES OF CH'ING.

THE State of Ch'ing was not one of the oldest fiefs of the Chow dynasty. In B.C. 805, king Seuen conferred on his brother Yĕw the appanage of Ch'ing in the present Hwa Chow, department of T'ung-chow, Shen-se. Yĕw, who is called duke Hwan in the list of the lords of Ch'ing, acted as minister of Instruction at the royal court, and was killed in 773, not long before the Jung hordes took the capital, and put the reigning sovereign to death. His son, known as duke Woo, was of great service to king P'ing when he moved the capital to the east, and succeeded to his father's office; and becoming possessed of the lands of Kih and K'wei, south of the Ho, north of the Ying, east of the Loh, and west of the Tse, he removed there, and called his State New Ch'ing (*Sin Ch'ing*), which is still the name of one of the districts of the department of K'ae-fung, Ho-nan. For further information about Ch'ing, see the note on the title of Bk xiii.

I.

The *Tsze e*; narrative. THE PEOPLE OF THE CAPITAL EXPRESS THEIR ADMIRATION OF, AND REGARD FOR, DUKE WOO OF CH'ING.

We have the authority of Confucius, in the Le Ke, for understanding this piece as expressive of the regard due to ability and virtue. The subject of it is by all critics understood to be duke Woo, mentioned in the preceding note. Ministers of the court wore black robes,—not in the king's court when having audience of him, but in their own courts or offices, to which they proceeded after the morning audience to discharge their several duties.

1 The black robes well your form befit;
When they are worn we'll make you new.
Now for your court! oh! there we'll sit,
And watch how you your duties do.
And when we to our homes repair,
We'll send to you our richest fare,
Such is the love to you we bear!!

2 Those robes well with your virtue match;
When they are worn we'll make you new.
Now for your court! There will we watch,
Well pleased, how you your duties do.

And when we to our homes repair,
We'll send to you our richest fare,
Such is the love to you we bear!

3 These robes your character beseem;
When they are worn we'll make you new.
Now for your court! oh! there we deem
It pleasure great your form to view.
And when we to our homes repair,
We'll send to you our richest fare,
Such is the love to you we bear!

II.

The *Tsĕang Chung-tsze*; narrative. A LADY BEGS HER LOVER TO LET HER ALONE, AND NOT EXCITE THE SUSPICIONS OF HER PARENTS AND OTHERS.

1 My worthy Chung, I pray,
Do not in such a way
Into my hamlet bound,
My willow trees to wound.
For them I do not care,
But you my parents scare.
'Tis their words I fear.
You, Chung, have my heart;
But their words severe
Will cause me to smart.

2 My worthy Chung, I pray,
Do not in such a way
Come leaping o'er my wall,
And make the branches fall
From my mulberry tree.
That does not trouble me,
But my brothers all see.
'Tis their words I fear.
You, Chung, have my heart;
But their words severe
Will cause me to smart.

3 My worthy Chung, I pray,
Do not in such a way

Into my garden jump,
My sandal trees to thump.
For them I do not care,
But people grow aware
What 'tis that brings you there.
'Tis their words I fear.
You, Chung, have my heart;
But their words severe
Will cause me to smart.

III.

The *Shuh yu t'ëen;* narrative. THE ADMIRATION WITH WHICH SHUH-TWAN WAS REGARDED.

Duke Woo was succeeded by his son Woo-shang, known as duke Chwang, in B.C. 742. To this son his mother had a great dislike, while a younger brother (Shuh), named Twan, was her favourite; and the two plotted together to get possession of the State. Shuh was a dashing young fellow; but his character otherwise was the reverse of being worthy of admiration, and we must suppose that this ode and the next merely express the sentiments of his partisans.

1 To the hunt Shuh has gone,
And people there are none
Remaining in the street.
Perhaps a few you'll find;
But none like Shuh so kind,
So graceful, will you meet.

2 To the chase Shuh has gone,
And people there are none
Left feasting in the street.
If find a few you could,
Yet none like Shuh so good,
So graceful, would you meet.

3 To the fields Shuh has gone,
And people there are none
Careering through the street.
Some riders though you told,
Yet none like Shuh so bold,
So graceful, would you meet.

IV.

The *Ta Shuh yu t'ëen;* narrative. CELEBRATING THE CHARIOTEERING, DARING, AND ARCHERY OF SHUH-TWAN.

1 Our Shuh a-hunting forth has gone;
In four-horsed chariot grand he shone.
As ribbon in his grasp each rein;
With measured steps, like dancers twain,
The outside horses flew.
They now have reached the marshy ground;
At once the flames break out around.
With naked arm and chest Shuh stands;
A tiger fierce his nervous hands
Grapple and soon subdue.
He then presents it to the duke,
While all with wonder on him look.
But, Shuh, try not such sport again.
What grief were ours if you were slain!
Your daring we should rue.

2 Our Shuh a-hunting drove away,
His four steeds all of colour bay.
The outsides followed close behind
The insides, finest of their kind,
Like wild geese on the wing.
They now have gained the marshy ground;
At once the flames blaze all around.
Few archers can with Shuh compare;
A charioteer of cunning rare,
The steeds before him spring.
Now they dash on in course direct;
Now they're brought up and quickly checkt.
Forth flies the arrow, fleet and stark,
Nor fails to hit its proper mark,
His left hand following.

3 Our Shuh a-hunting drove away,
His four steeds all of colour grey.
With heads in line the insides sped;
The outsides followed like the head
Succeeded by the arms.

They now have reached the marshy ground;
One blaze of flame wraps all around;
Soon cease the hunt's alarms.
Shuh's steeds before him slowly move;
His skill the arrows cease to prove.
Straightway the quiver's lid is closed,
And in its case the bow reposed.
How his fine bearing charms!

V.

The *Ts'ing jin*; narrative. THE USELESS MANŒUVRING OF AN ARMY OF CH'ING ON THE FRONTIERS.

The Tso-chuen, on the sentences in the Ts'ëun-Ch'ew, under the 2nd year of duke Min, that "The Teih entered Wei," and "Ch'ing threw away its army," says that "the earl of Ch'ing hated Kaou K'ih, and sent him with an army to the Ho to resist the Teih, where he was stationed for a long time without being recalled. The troops dispersed, and returned to their homes. Kaou K'ih himself fled to Ch'in; and the people of Ch'ing, with reference to the affair, made the *Ts'ing jin*." The attack of Wei by the Teih, which has been often referred to in Books iv. and v., took place in B.C. 659. P'ang, Sëaou, and Chow were all cities near the Ho, which flowed through both the States of Ch'ing and Wei.

1 The men of Ts'ing in P'ang all idle lie.
The general's chariot with its mail-clad team
Moves restlessly, and, rising from it, gleam
The tasseled spears, one 'bove the other high.
So aimless roam the troops about the Ho!

2 The men of Ts'ing all round in Seaou are spread,
Although the chariot, with its mail-clad team,
Looks martial-like, and, rising from it, gleam
The hookèd spears, one high, one low displayed;
Yet aimless look they all about the Ho!

3 The men of Ts'ing have moved to Chow. Proud pace
The mail-clad team, whose driver on the left
Wheels round the chariot, and the spearman deft
Displays his spear; 'tween them the general's face
Looks pleased;—'tis mimic war upon the Ho!

VI.

The *Kaou k'ëw*; narrative. CELEBRATING SOME OFFICER OF CH'ING FOR HIS ELEGANT APPEARANCE AND INTEGRITY.

1 How glossy is the lambkin's fur,
Smooth to the touch, and fair to view!
In it arrayed, that officer
Rests in his lot, to virtue true.

2 With leopard-cuffs, the lambkin's fur
Seems made for wearer strong in fight.
It well becomes that officer,
Whom none will see swerve from the right.

3 Splendid his robe of lambkin's fur,
With its three decorations grand!
It well beseems that officer,
The pride and glory of our land.

VII.

The *Tsuń ta loo*; narrative. OLD FRIENDSHIP SHOULD NOT BE HASTILY BROKEN OFF.

I cannot venture on any further interpretation of these two verses. Choo hears in them the words of a woman entreating her lover not to cast her off; Maou, the words of the people, entreating good men not to leave the State.

1 Along the great highway,
I hold you by the cuff.
O spurn me not, I pray,
Nor break old friendship off.

2 Along the highway worn,
I hold your hand in mine.
Do not as vile me scorn;
Your love I can't resign.

VIII. *Scoticè.*

The *Neu yueh ke ming*; narrative. A PLEASANT PICTURE OF DOMESTIC LIFE. A WIFE SENDS HER HUSBAND FROM HER SIDE TO HIS HUNTING, EXPRESSES HER AFFECTION, AND ENCOURAGES HIM TO CULTIVATE VIRTUOUS FRIENDSHIPS.

I might have modified the account of this piece a little, if I had had before me, when I wrote it, the version now subjoined, which was sent to me by my nephew in Australia. Nothing could be better than the first two verses, which also are true to the original. The third is, perhaps, better of its kind; but that kind is of Scotland, rather than of China. It is so good, however, that I have made no attempt to recast it; but give it as I received it,—with this note.

1 Says oor gudewife, "The cock is crawin'."
Quoth oor gudeman, "The day is dawin'."
"Get up, gudeman, an' tak a spy;
See gin the mornin'-star be high,
Syne tak a saunter roon' aboot;
There's rowth o' dyukes and geese to shoot.

2 "Lat flee, and bring them hame to me,
An' sic a dish as ye sall pree.
In comin' times as ower the strings
Your noddin' heed in rapture hings,
Supreme ower care, nor fasht wi' fears,
We'll baith grow auld in worth and years.

3 "An' when we meet the friends ye like,
I'll gie to each some little fyke;—
The lasses beads, trocks to their brithers,
An' auld-warld fairlies to their mithers.
Some nick-nack lovin' hands will fin',
To show the love that dwalls within."

IX.

The *Yew neu t'ung keu*; narrative. THE PRAISE OF SOME LADY.
I can make nothing more out of the piece than this, though the old interpreters, as a matter of course, find a historical basis for it.

1 There by his side in chariot rideth she,
As lovely flower of the hibiscus tree,
So fair her face; and when about they wheel,
Her girdle gems of *keu* themselves reveal.
For beauty all the House of Keang have fame;
Its eldest daughter,—she beseems her name.

2 There on the path, close by him, walketh she,
Bright as the blossom of hibiscus tree

And fair her face; and when around they flit,
Her girdle gems a tinkling sound emit.
Among the Keang she has distinguished place,
For virtuous fame renowned, and peerless grace.

X.

The *Shan yew foo-soo;* allusive. A LADY MOCKING HER LOVER.

1 On mountain grows the mulberry tree;
The lotus flower in meadow damp.
It is not Tsze-too that I see,
But only you, you foolish scamp!

2 Polygonums the damp meads cover;
The lofty pines on mountains view.
It is not Tsze-ch'ung comes as lover;
You artful boy, 'tis only you!

XI.

The *T'oh he;* metaphorical. AN APPEAL FROM THE INFERIOR OFFICERS OF CH'ING TO THEIR SUPERIORS ON THE SAD CONDITION OF THE STATE.

Choo hears in this piece the words of a bad woman, soliciting the advances of her lovers, and offering to respond to them; but this by no means appears on the surface of the verses;—it is, in fact, imported into them.

1 Ye withered leaves, ye withered leaves,
Blown by the wind away!
So tossed is Ch'ing. My spirit grieves
To see its sad decay.
Ye uncles, nobles of the land,
Reform the State; we'll by you stand!

2 Ye withered leaves, ye withered leaves,
By winds so wildly tossed!
What grief my mourning heart receives
From Ch'ing thus foully lost!
Uncles, your starting note we wait;
We'll follow and reform the State.

XII.

The *Këaou t'ung ;* narrative. A WOMAN SCORNING HER LOVER.

1 O dear! that artful boy
Refuses me a word!
But, Sir, I shall enjoy
My food, though you're absurd!

2 O dear! that artful boy
My table will not share!
But, Sir, I shall enjoy
My rest, though you're not there!

XIII.

The *K'ëen chang ;* narrative. A LADY'S DECLARATION OF HER ATTACHMENT TO HER LOVER, WHOM SHE ADDRESSES, HOWEVER, IN A DEFIANT MANNER.

1 If you, good Sir, continue to be kind,
I'll hold my garments up the Ts'in to cross.
If you prefer 'bout me to change your mind,
Is there no other to replace your loss?
Of all the foolish youths I've seen,
Most foolish you I well may ween.

2 If you, good Sir, continue to be kind,
I'll hold my garments up the Wei to cross.
If you prefer 'bout me to change your mind,
Is there no other to replace your loss?
Of all the foolish youths I've seen,
Most foolish you I well may ween.

XIV.

The *Fung ;* narrative. A WOMAN REGRETS LOST OPPORTUNITIES, AND WOULD WELCOME A FRESH SUITOR.

1 Handsome the suitor was and stout,
Who for me in the lane looked out:
I should have gone with him I doubt.

2 Can I that suitor's form forget,
Who for me in the hall did wait?
That I held off I now regret.

3 I'm here, my broidered upper robe
Concealed beneath a garment plain.
As lovely is my lower robe,
With the same guard 'gainst travel-stain.
O Sir, O Sir, come and me hence convey;
Your waiting chariot I shall not delay!

4 I'm here, my broidered lower robe
Concealed beneath a garment plain.
As lovely is my upper robe,
With the same guard 'gainst travel-stain.
O Sir, O Sir, if you would only come,
At once your chariot should convey me home!

XV.

The *Tung mun che shen;* narrative. A WOMAN THINKS OF HER LOVER'S RESIDENCE, AND COMPLAINS THAT HE DOES NOT COME TO HER.

1 By th' eastern gate, flat lies the ground,
And madder there grows on the slope.
Hard by my lover's house is found;—
He keeps away, and mocks my hope.

2 Where chestnuts grow, near th' eastern gate,
There stands a row, where is your home.
My heart turns aye to you, its mate,
But ah! to me you never come!

XVI.

The *Fung yu;* narrative. A WIFE IS CONSOLED, IN CIRCUMSTANCES OF GLOOM, BY THE ARRIVAL OF HER HUSBAND.

1 Cold is the wind, fast falls the rain,
The cock aye shrilly crows.
But I have seen my lord again;—
Now must my heart repose.

2 Whistles the wind, patters the rain,
The cock's crow far resounds.
But I have seen my lord again,
And healed are my heart's wounds.

3 All's dark amid the wind and rain,
Ceaseless the cock's clear voice!
But I have seen my lord again;—
Should not my heart rejoice?

XVII.

The *Tsze k'in*; narrative. A LADY MOURNS THE INDIFFERENCE AND ABSENCE OF HER STUDENT LOVER.

Up to the present dynasty, students wore a blue collar, and the phrase "Blue collar" is a designation of a graduate of the first degree.

1 You student, with the collar blue,
Long pines my heart with anxious pain.
Although I do not go to you,
Why from all word do you refrain?

2 O you, with girdle strings of blue,
My thoughts to you for ever roam!
Although I do not go to you,
Yet why to me should you not come?

3 How reckless you, how light and wild,
There by the tower upon the wall!
One day, from sight of you exiled,
As long as three long months I call.

XVIII.

The *Yang che shwuy*; allusive. ONE PARTY ASSERTS GOOD FAITH TO ANOTHER, AND PROTESTS AGAINST PEOPLE WHO WOULD MAKE THEM DOUBT EACH OTHER.

1 Fretted its waters seem,
Yet gently flows the stream:—
A bundle of thorns 'twill not bear.
Our brethren are so few;
There are but I and you:—
Let nothing our friendship impair.

People's words don't believe;
They are meant to deceive:—
Their purpose is but to ensnare.

2 Fretted its waters seem,
Yet gently flows the stream:—
A bundle of wood 'twill not bear.
Our brethren are so few;
There are only we two:—
Let nothing our friendship impair.
Trust not the people's breath;
They don't deserve your faith:—
Their purpose is but to ensnare.

XIX.

The *Ch'uh k'e tung mun;* narrative. A MAN'S PRAISE OF HIS OWN POOR WIFE, CONTRASTED WITH FLAUNTING BEAUTIES.

1 My path forth from the east gate lay,
Where cloud-like moved the girls at play.
Numerous are they, as clouds so bright,
But not on them my heart's thoughts light.
Dressed in a thin white silk, with coiffure gray,
Is she, my wife, my joy in life's low way.

2 Forth by the covering wall's high tower,
I went, and saw, like rush in flower,
Each flaunting girl. Brilliant are they,
But not with them my heart's thoughts stay.
In thin white silk, with head-dress madder-dyed,
Is she, my sole delight, 'foretime my bride.

XX.

The *Yay yĕw man ts'aou;* narrative and allusive. A LADY REJOICES IN AN UNLAWFUL CONNEXION WHICH SHE HAD FORMED.

1 On the moor, where thickly grew
Creeping grass, bent down with dew,
There a handsome man drew nigh,
'Neath whose forehead, broad and high,
Gleamed his clear and piercing eye.
'Twas by accident we met;
Glad was I my wish to get.

2 Where the grass creeps o'er the moor,
With the dew all covered o'er,
There the finest man found I,
'Bove whose clear and piercing eye,
Rose his forehead, broad and high.
Chance gave us a meeting rare,
And we both were happy there.

XXI.

The *Tsin Wei;* narrative. A FESTIVITY OF CH'ING, AND ADVANTAGE TAKEN OF IT FOR LICENTIOUS ASSIGNATIONS.

Tsin and Wei were two rivers in Ch'ing, which joined at a certain point, and flowed afterwards in a common stream.

1 Of the Tsin and the Wei
Onward the broad stream pours.
Women and men go by,
With valerian flowers.
To gentleman a lady says,
"Have you been there to see the plays?"
"I've been," he says, and she replies,
"Let's go again, and feast our eyes.
The ground beyond the Wei you'll find
Large, and for pleasure well designed."
So gentlemen and ladies wend
Their way, in sport the day to spend,
And to each other oft small peonies extend.

2 Of Tsin and Wei along
The lucid waters flow;
And on their banks a throng
Of men and women go.
To gentleman a lady says,
"Have you been there to see the plays?"
"I've been," says he, and she replies,
"Let's go again and feast our eyes.
The ground beyond the Wei you'll find
Large, and for pleasure well designed."
So gentlemen and ladies wend
Their way, in sport the day to spend,
And to each other oft small peonies extend.

BOOK VIII.

THE ODES OF TS'E.

TS'E was one of the great fiefs of the kingdom of Chow. On the overthrow of the Shang dynasty, king Woo appointed Shang-foo, one of his principal ministers, known also as "Grandfather Hope," marquis of Ts'e, with his capital at Ying-k'ëw;—in the present district of Lin-tsze, department T'sing-chow, Shan-tung. The State greatly increased in population and territory, having the Ho on the west, the sea on the east, and Loo on the south.

Shang-foo claimed to be descended from Yaou's chief minister, hence the family surname was Këang. Sometimes we find the surname Leu taking the place of Këang, from a State so called in the Shang dynasty, of which his ancestors had been chiefs. The Këangs continued in Ts'e for about six centuries and a half. Their last representative died in B.C. 378.

I.

The *Ke ming;* narrative. A MODEL MARCHIONESS STIMULATING HER HUSBAND TO RISE EARLY, AND ATTEND TO HIS DUTIES AT COURT.

1 His lady to the marquis says,
"The cock has crowed; 'tis late.
Get up, my lord, and haste to court.
'Tis full; for you they wait."
She did not hear the cock's shrill sound,
Only the blue flies buzzing round.

2 Again she wakes him with the words,
"The east, my lord, is bright.
A crowded court your presence seeks;
Get up, and hail the light."
'Twas not the dawning light which shone,
But that which by the moon was thrown.

3 He sleeping still, once more she says,
"The flies are buzzing loud.
To lie and dream here by your side
Were pleasant, but the crowd
Of officers will soon retire;
Draw not on you and me their ire!"

II.

The *Seuen;* narrative. FRIVOLOUS AND VAINGLORIOUS COMPLIMENTS INTERCHANGED BY THE HUNTERS OF TS'E.

Naou was a hill in Ts'e, not far from the capital.

1 "How agile you are!" 'Twas thus that I spoke,
What time near to Naou together we drew.
Two boars three years old from cover then broke,
And we in our chariots after them flew.
The chase being over, you said with a bow,
"If agile am I, as active art thou!"

2 "How fine is your skill!" So said I to you;
'Twas when near to Naou we met on the way.
That moment two males attracted our view,
And at them we dashed, to make them our prey.
The chase being over, you said with a bow,
"If skilful am I, not less so art thou!"

3 "How you know your art!" I said to you then,
When south of mount Naou together we came.
That moment two wolves came under our ken,
And hotly we drove, well pleased with the game.
The chase being over, you said with a bow,
"If I know my art, as artful art thou!"

III.

The *Choo;* narrative. A BRIDE DESCRIBES HER FIRST MEETING WITH HER BRIDEGROOM.

The critics, old and new, suppose that this piece was directed against the disuse of the practice which required the bridegroom, in person, to meet his bride at her parents' house, and conduct her to her future home. This does not appear, however, in the piece itself; and, indeed, there is nothing in it about a bride and bridegroom, though it is natural to suppose that the speaker in it is a bride. Some think that we have three brides in it, and as many bridegrooms; but it is more in accordance with the structure of many other pieces, to suppose that the places where the parties meet, and the colour of the stones of the ear-stoppers, are varied, simply to prolong the piece, and give new rhymes.

1 He waited 'tween the gate and screen,
With ear-plug strings of white silk seen.
The plugs themselves had *hwa*-stones' sheen.

2 He waited in the court and stood,
With ear-plug strings of silk green-hued.
The plugs themselves were *yung* stones good.

3 There in the hall he stood and stayed.
Of yellow silk his plug-strings made.
The plugs of fine *ying* gems displayed.

IV.

The *Tung fang che jih;* narrative. THE LICENTIOUS INTERCOURSE OF THE PEOPLE OF TS'E.

Such is the ordinary account given of this short piece; and I have adopted it for want of a better.

1 When the sun is in the east,
That lovely girl I see.
In my chamber she appears;
There fronting me is she.
She treads upon my footsteps,
And quickly comes to me.

2 When the moon is in the east,
That lovely girl I see.
'Twixt door and screen she passes;
'Twixt screen and door is she.
She treads upon my footsteps,
And hastes away from me.

V.

The *Tung fang we ming;* narrative and metaphorical. THE IRREGULARITY AND DISORDER OF THE COURT OF TS'E; AS SEEN ESPECIALLY IN THE TIME OF GIVING THE MORNING AUDIENCE.

1 I was putting my clothes on upside down,
Before the eastern sky was clear.
I was putting my clothes on upside down,
When a call to the court came here.

2 I was putting my clothes on upside down,
Ere showed the east the rising flame.
I was putting my clothes on upside down,
When from the court an order came.

3 On garden fence, made but of willow wands,
E'en reckless fellows look with fear.
Our prince can't tell the night from dawn;—
Too soon, or late, his calls appear!

VI.

The *Nan shan;* allusive. ON THE DISGRACEFUL CONNEXION BETWEEN WĂN KĔANG, THE MARCHIONESS OF LOO, AND HER BROTHER; —AGAINST SĔANG OF TS'E AND HWAN OF LOO.

In B.C. 708, Kwei, the marquis of Loo, known as duke Hwan, married a daughter of the House of Ts'e, known as Wăn Kĕang. There was an improper affection between her and her brother; and on his accession to Ts'e, the couple visited him. The consequences were—incest between the brother and sister, the murder of her husband, and a disgraceful connexion, long continued, between the guilty pair. The marquis of Ts'e is known in history as duke Sĕang. Stanzas 1 and 2 are to be taken as directed against duke Sĕang, and the other two as against duke Hwan.

1 There where the South hill rises high and great,
A male fox sits, suspicious and alone.
Ts'e's daughter went to Loo, to wed her mate;
The pathway, plain and easy, is well known.
From you, her brother, thus away she went;
Why further think of her, like fox intent?

2 The dolichos five kinds of shoes supplies,
Made always so that two shall form a pair.
On caps they match the strings that serve for ties,
The same in length, not differing a hair.
The road to Loo all plain and easy lies,
By which Ts'e's daughter joined her husband there.
Since she has travelled that way leaving you,
Why do you her continue to pursue?

3 Hemp seed to sow, this is the course we take,—
The acres lengthwise and across we dress.
Taking a wife, the thing at once we make
Known to our parents, and their leave possess.
Since, prince of Loo, Ts'e's daughter thus you took;—
Why on her evil ways indulgent look?

4 How do we act when firewood we would split?
'Tis through the axe in hand that we succeed.
Taking a wife, this form we must admit,—
Without the go-between we cannot speed.
When you brought home your wife, all this was done;—
Why let her now to such excesses run?

VII.

The *Foo t'een;* metaphorical. THE FOLLY OF PURSUING OBJECTS BEYOND ONE'S STRENGTH.

1 The weeds will but the ranker grow,
If fields too large you seek to till.
To try to gain men far away
With grief your toiling heart will fill.

2 If fields too large you seek to till,
The weeds will only rise more strong.
To try to gain men far away
Will but your heart's distress prolong.

3 Things grow the best when to themselves
Left, and to nature's vigour rare.
How young and tender is the child,
With his twin tufts of falling hair!
But when you him ere long behold,
That child shall cap of manhood wear!

VIII.

The *Loo ling;* narrative. THE ADMIRATION IN TS'E OF HOUNDS AND HUNTERS.

1 *Lin-lin* go the hounds; *lin-lin* the hounds go.
Their master is kindly and good, as we know.

2 With double rings furnished, on go the hounds;
In goodness and grace their master abounds.

3 Three rings at their necks, they rush to the chase;
Their master is famous for power and for grace.

IX.

The *Pe kow*; metaphorical. THE BOLD LICENTIOUS FREEDOM OF WĂN KĔANG IN RETURNING TO TS'E;—AGAINST DUKE CHWANG OF LOO, HER SON.

The old and new schools alike understand "Ts'e's daughter" of this piece to be Wăn Kĕang; but the preface speaks of it as directed against her husband. This is altogether unlikely. See on ode VI.

1 Rent is the basket at the dam,
Where bream and *kwan* abound;
As useless is the prince of Loo,
In vigour wanting found.
Ts'e's daughter now to Ts'e comes back,
Her followers as a cloud;
Her son should hold her fast in Loo,
Her wickedness to shroud.

2 Rent is the basket at the dam,
Where bream and tench abound;
As useless is the prince of Loo,
In vigour wanting found.
Back comes Ts'e's daughter, with a shower
Of followers at her side;
Her son should hold her fast in Loo,
Her wanton ways to hide.

3 Rent is the basket at the dam;
Fish in and out can go;
As useless is the prince of Loo,
And vigour fails to show.
Back comes Ts'e's daughter, with a stream
Of followers behind;
Her son should hold her fast in Loo,
From such lewd ways confined.

X.

The *Tsae k'eu*; narrative. THE OPEN SHAMELESSNESS OF WĂN KĔANG IN HER MEETINGS WITH HER BROTHER.

1 On comes her chariot, fast and loud,
With screen of bamboos finely wove,

And leather bright, vermilion-hued;—
Ts'e's daughter hastes to lawless love.
To this from Loo the road is smooth and plain;
'Twas but last night she started with her train.

2 Her four black steeds are beautiful;
Soft are the reins the driver holds.
The road from Loo is smooth and plain;—
Ts'e's daughter's heart its joy unfolds.
Full of complacency is she; nor shame
Abashes her, nor fear of evil name.

3 Broad flow the waters of the Wăn,
And crowds of travellers go by.
The road from Loo is smooth and plain;—
She looks around with careless eye.
That many see her gives her no concern;
Her thoughts to her licentious fancy turn.

4 On sweep the waters of the Wăn;
More numerous are the travellers now.
The road from Loo is smooth and plain;—
Ts'e's daughter shows her brazen brow.
At ease and proud, she holds her onward way,
Careless of what all think of her display.

XI.

The *E tseay;* narrative. LAMENT OVER DUKE CHWANG OF LOO, NOTWITHSTANDING HIS BEAUTY OF PERSON, ELEGANCE OF MANNERS, AND SKILL IN ARCHERY.

There underlies these verses a reference to the disgraceful conduct of Chwang's mother.

1 A grand man is the prince of Loo,
With person large and high.
Lofty his front, and suited to
The fine glance of his eye!
Swift are his feet. In archery
What man with him can vie?
With all these goodly qualities,
We see him and we sigh!

2 Renowned through all the land is he,
The nephew of our lord.
With clear and lovely eyes, his grace
May not be told by word.
All day at target practice,
He'll never miss the bird.
Such is the prince of Loo, and yet
With grief for him we're stirred!

3 All grace and beauty he displays,
High forehead, and eyes bright.
And dancing choice! His arrows all
The target hit aright.
Straight through they go, and every one
Lights on the self-same spot.
Rebellion he could well withstand,
And yet we mourn his lot!

BOOK IX.

THE ODES OF WEI.

THE Wei here is quite a different character from that in the title of Book v., and the State indicated by it was far distant from the other, though we are obliged to write the two names with the same English letters. This was within the present Këae-chow of Shan-se, but did not extend over all the territory now forming that department. It was thus a small State, but the manners of the people were thrifty and industrious.

In B.C. 660, duke Hëen of Tsin extinguished the State of Wei, and incorporated it with his own dominions. At the division of the kingdom, after the subjugation of the Shang dynasty, Wei had been assigned to some chief of the Ke stock; but no details of its history have been preserved. In consequence of this, many critics are of opinion that these odes of Wei are really odes of Tsin, and that they are prefixed to those of T'ang, just as those of P'ei and Yung are prefixed to the odes of that other Wei, all really belonging to it.

I.

The *Koh keu;* narrative. THE EXTREME PARSIMONIOUSNESS EVEN OF WEALTHY MEN IN WEI.

1 Thin cloth of dolichos supplies the shoes,
In which some have to brave the frost and cold.
A bride, when poor, her tender hands must use,
Her dress to make, and the sharp needle hold.
This man is wealthy, yet he makes his bride
Collars and waistbands for his robes provide.

2 Conscious of wealth, he moves with easy mien;
Politely on the left he takes his place;
The ivory pin is at his girdle seen;
His dress and gait show gentlemanly grace.
Why do we brand him in our satire here?
'Tis this,—his niggard soul provokes the sneer.

II.

The *Hwun tseu-joo;* allusive. AGAINST THE PARSIMONIOUSNESS OF THE OFFICERS OF WEI.

1 Where near the Hwun damp is the ground,
The sorrel-gatherers are found,
To eke their scanty food.
Such arts that officer displays,
(Whose elegance exceeds all praise;)
In him they are not good.
Charged with the cars of State, we look to find
His conduct show a higher style of mind.

2 On the Hwun's banks the poor are found,
Who pluck the mulberry leaves around,
A little gain to make.
In grace and beauty like a flower,
That officer himself doth lower,
Such small mean ways to take.
The cars of State to marshal is his charge;—
Strange such high post his mind should not enlarge!

3 Where the Hwun bends to join the Ho,
For ox-lip leaves the people go,
Some nourishment to find.
That officer we gem-like call,
Yet shrinks he not from ways as small,
To greed too much inclined.
The ruler's kindred he has for his care;—
Should he not show a loftier character?

III.

The *Yuen yĕw t'aou;* allusive. AN OFFICER TELLS HIS GRIEF BECAUSE OF THE MISGOVERNMENT OF THE STATE, AND HOW HE WAS MISUNDERSTOOD.

1 A fruit, small as the garden peach,
May still be used for food.
A State, though poor as ours, might thrive,
If but its rule were good.
Our rule is bad, our state is sad,
With mournful heart I grieve.
All can from instrument and voice
My mood of mind perceive.
Who know me not, with scornful thought,
Deem me a scholar proud.

"Those men are right," they fiercely say,
"What mean your words so loud?"
Deep in my heart my sorrows lie,
And none the cause may know.
How should they know, who never try
To learn whence comes our woe?

2 The garden jujube, although small,
May still be used for food.
A State, though poor as ours, might thrive,
If but its rule were good.
Our rule is bad, our state is sad,
With mournful heart I grieve.
Methinks I'll wander through the land,
My misery to relieve.
Who know me not, with scornful thought,
Deem that wild views I hold.
"Those men are right," they fiercely say,
"What mean your words so bold?"
Deep in my heart my sorrows lie,
And none the cause may know.
How can they know, who never try
To learn whence comes our woe?

IV.

The *Chih hoo;* narrative. A YOUNG SOLDIER ON SERVICE SOLACES HIMSELF WITH THE THOUGHT OF HOME.

1 To the top of that tree-clad hill I go,
And towards my father I gaze,
Till with my mind's eye his form I espy,
And my mind's ear hears how he says:—
"Alas for my son on service abroad!
He rests not from morning till eve.
May he careful be, and come back to me!
While he is away, how I grieve!"

2 To the top of that barren hill I climb,
And towards my mother I gaze,
Till with my mind's eye her form I espy,
And my mind's ear hears how she says:—

"Alas for my child on service abroad!
He never in sleep shuts an eye.
May he careful be, and come back to me!
In the wild may his body not lie!"

3 Up the lofty ridge I, toiling, ascend,
And towards my brother I gaze,
Till with my mind's eye his form I espy,
And my mind's ear hears how he says:—
"Alas! my young brother, serving abroad,
All day with his comrades must roam.
May he careful be, and come back to me,
And die not away from his home!"

V.

The *Shih mow che këen;* narrative. THE STRAITS OF THE PEASANTRY OF WEI.

In versifying this short piece, I have followed the view of Choo, who thinks that in the 3rd line of each verse a worthy officer, disgusted with the irregularities of the court, proposes to a companion to withdraw to a quiet life among the mulberry trees in the country.

1 Among their ten acres of mulberry trees,
The planters move idly about at their ease.
"Ho! back," says a courtier, "and let us join these!"

2 Beyond their ten acres of mulberry trees,
The planters move idly about at their ease.
"Away," says a courtier, "and join us with these!"

VI.

The *Fah t'an;* allusive. AGAINST THE IDLE AND GREEDY MINISTERS OF THE STATE. CONTRAST BETWEEN THEM AND A STALWART WOODMAN.

1 *K'an-k'an* upon the sandal trees
The woodman's strokes resound.
Then on the bank he lays the trunks
His axe brings to the ground;
The while the stream goes rippling by,
Its waters cool and clear.
You work not so, O Wei's great men,
From me the truth now hear.

You sow no seed; no harvest tasks
Your soft hands take in charge;
And yet each boasts three hundred farms,
And stores the produce large.
You never join the hunt's halloo,
Nor dare to share its toils;
Yet lo! your wide courtyards are seen
Hung round with badgers' spoils.
I must conclude that woodman rude
A man of higher style.
To eat the bread of idleness
He feels would stamp him vile.

2 *K'an-k'an* upon the sandal wood
The woodman's strokes resound,
Then by the river's side he lays
What fit for spokes is found;
The while the river onward flows,
Its waters clear and smooth.
You work not so, O Wei's great men,
From me now hear the truth.—
You sow no seed; no harvest tasks
Your dainty fingers stain;
And yet each boasts three million sheaves;—
Whence gets he all that grain?
You never join the hunt's halloo,
Nor brave its ventures bold;
Yet lo! your wide courtyards display
Those boars of three years old.
I must conclude that woodman rude
A man of higher style.
To eat the bread of idleness
He feels would stamp him vile.

3 *K'an-k'an* resound the woodman's strokes
Upon the sandal wood;
Then on the river's lip he lays
What for his wheels is good;
The while the river onward flows,
Soft rippled by the wind.
That you don't work, O Wei's great men,
Is thus brought to my mind.

You sow no seed; no harvest tasks
Your soft hands undertake;
Yet grain each boasts, three hundred binns;—
Who his that grain did make?
You never join the hunt's halloo;
Your feeble courage fails;
Yet lo! your wide courtyards display
Large strings of slaughtered quails.
I must conclude that woodman rude
A man of higher style.
To eat the bread of idleness
He feels would stamp him vile.

VII.

The *Shih shoo;* metaphorical. AGAINST THE OPPRESSION AND EXTORTION OF THE GOVERNMENT OF WEI.

1 Large rats, large rats, let us entreat
That you our millet will not eat.
But the large rats we mean are you,
With whom three years we've had to do,
And all that time have never known
One look of kindness on us thrown.
We take our leave of Wei and you;
That happier land we long to view.
O happy land! O happy land!
There in our proper place we'll stand.

2 Large rats, large rats, let us entreat
You'll not devour our crops of wheat.
But the large rats we mean are you,
With whom three years we've had to do;
And all that time you never wrought
One kindly act to cheer our lot.
To you and Wei we bid farewell,
Soon in that happier State to dwell.
O happy State! O happy State!
There shall we learn to bless our fate.

3 Large rats, large rats, let us entreat
Our springing grain you will not eat.

But the large rats we mean are you,
With whom three years we've had to do.
From you there came not all that while
One word of comfort 'mid our toil.
We take our leave of you and Wei;
And to those happier coasts we flee.
O happy coasts, to you we wend!
There shall our groans and sorrows end.

BOOK X.

THE ODES OF T'ANG.

THE odes of T'ang were the odes of Tsin,—the greatest, perhaps, of the fiefs of Chow, until the rise and growth of Ts'in. King Ching, in B.C. 1106, invested his youngest brother, called Shuh-yu, with the territory where Yaou was supposed to have ruled anciently as the marquis of T'ang;—in the present department of T'ae-yuen, Shan-se, the fief retaining that ancient name. In the south of the territory was the river Tsin, and Shih-foo, the son of Shuh-yu, gave its name to the marquisate. The soil, it is said, was thin and the people poor; but they were diligent, thrifty, and plain in their ways, thinking deeply and forecasting. It is difficult to say why the name of the State, which had gone into disuse, should be given to the collection of its poems. The State of Tsin developed greatly, having the He as its boundary on the west, and extending nearly to it on the south and east.

I.

The *Sih-tsuh.;* narrative. THE CHEERFULNESS AND DISCRETION OF THE PEOPLE OF TSIN, AND THEIR TEMPERED ENJOYMENT AT FITTING SEASONS.

1 The cricket appears in the hall,
And towards its close draws the year.
Then let us to-day to pleasure give way,
Ere the days and months disappear.
But duty should have our first thought;
Indulgence we strictly must bound.
Take heed lest the joy our reason destroy;—
The good man looks out and around.

2 The cricket appears in the hall,
And the year is fast passing on.
Then let us to-day to pleasure give way,
Ere the days and months shall be gone.
But some things our care still demand;
Against all excess we must guard.
Take heed lest the joy our reason destroy:—
The good man thinks no toil too hard.

3 The cricket appears in the hall;
The need for our carts is all o'er.
Then let us to-day to pleasure give way,
Ere the days and months be no more.
But first think of griefs that may come;
Between the extremes keep the mean.
Take heed lest the joy our reason destroy:—
The good man is calm and serene.

II.

The *Shan yĕw ch'oo;* allusive. THE FOLLY OF NOT ENJOYING THE GOOD THINGS WHICH WE HAVE, AND LETTING DEATH PUT THEM INTO THE HANDS OF OTHERS.

1 The thorny elms on the mountains grow,
And the white elms rise where the grounds are low.
You have suits of robes which you never wear;
You have steeds and cars you are fain to spare.
All these another will have by and by,
For the time will come when you shall die.

2 The *k'aou* trees thrive on the mountain's brow,
And the *new* trees rise where the grounds are low.
Unwatered your courts, your rooms are unswept;
Your drums and your bells all silent are kept.
All these another shall have by and by,
For the time will come when you shall die.

3 The varnish trees on the mountains grow,
And the chestnuts rise where the grounds are low.
Why not, at the feast, your lute gaily play,
To add to your joy, and lengthen the day.
Another's your house will be by and by,
For the time will come when you shall die.

III.

The *Yang che shwuy;* allusive. REBELLION PLOTTED AGAINST THE MARQUIS OF TSIN BY THE CHIEF OF K'EUH-YUH AND HIS PARTISANS.

At the beginning of his rule, the marquis Ch'aou (B.C. 744—738) invested his uncle, called Ching-sze and Hwan-shuh, with the great city of K'ĕuh-yuh, thus weakening his own power; and from this proceeding there resulted long disorder in the State of Tsin. A party was soon formed to displace the marquis, and raise Hwan-shuh in his room.

This piece is to be taken as describing the plottings of conspirators in the capital of Tsin, and the person whom they address as an emissary from Hwan-shuh. Kaou was a city in the territory of K'ëuh-yuh.

1 'Midst the fretted waters
The white rocks grandly stand.
To Yuh we'll follow you,
With white silk robe in hand,
And collar of red hue,
Your master to invest,
And hail him lord of Tsin,
Of the whole State possest.
The sight of him, our princely lord,
Will joy to all our hearts afford.

2 'Midst the fretted waters
The white rocks glist'ning stand.
To Kaou we'll follow you,
With white silk robe in hand,
And collar of red hue,
And broidered axes fine,
Your master to invest
As chief of T'ang's great line.
When him, our princely lord, we see,
From every pain we shall be free.

3 'Midst the fretted waters
The white rocks grandly show.
Your orders we have heard,
But not a single word
Shall any from us know.

IV.

The *Tsëaou lëaou;* allusive and metaphorical. SUPPOSED TO CELEBRATE THE POWER AND PROSPERITY OF HWAN-SHUH, AND TO PREDICT THE GROWTH OF HIS FAMILY.

See the note to the last piece.

1 What clusters so rare
The pepper plants bear!
A measure, luxuriant and large, they would fill.
As much without peer
Is this hero here!
Sing hey for the shoots of the pepper plant still!

2 What clusters so rare
The pepper plants bear!
Luxuriant and large, both your hands they would fill.
So generous and great
This chief of our State!
And it's hey for the far-shooting pepper plant still!

V.

The *Chow-mow;* allusive. HUSBAND AND WIFE EXPRESS THEIR DELIGHT AT THEIR UNEXPECTED UNION.

By "the Heart," which in the original text is "the Three stars," is probably to be understood what is also called the constellation of *Sin*, or "the Heart," in Scorpio.

1 Round and round the faggots I've bound,
And the Heart in heaven shines clear.
Oh! that I such an evening have found!
That this good man should be here!
O me! O me!
With a husband like this I have nothing to fear.

2 Round and round the grass we have bound;
At the corner shines the Heart.
Strange that we such an evening have found!
Thus to meet and never to part!
O joy! O joy!
That this meeting should come without scheming or art!

3 Round and round the thorns I have bound;
From the door the Heart I see.
Oh! that I such an evening have found!
That this Beauty is come to me!
O me! O me!
That this lady so lovely mine only should be!

VI.

The *Te too;* allusive. LAMENT OF AN INDIVIDUAL BEREAVED OF HIS BROTHERS AND RELATIVES, OR FORSAKEN BY THEM.

1 A russet pear tree rises all alone,
But rich the growth of leaves upon it shown!

I walk alone, without one brother left,
And thus of natural aid am I bereft.
Plenty of people there are all around,
But none like my own father's sons are found.
Ye travellers, who for ever hurry by,
Why on me turn the unsympathizing eye?
No brother lives with whom my cause to plead;—
Why not perform for me the helping deed?

2 A russet pear tree rises all alone,
But rich with verdant foliage o'ergrown.
I walk alone, without one brother's care,
To whom I might, amid my straits, repair.
Plenty of people there are all around,
But none like those of my own name are found.
Ye travellers, who for ever hurry by,
Why on me turn the unsympathizing eye?
No brother lives with whom my cause to plead;—
Why not perform for me the helping deed?

VII.

The *Kaou k'ĕw;* narrative. THE PEOPLE OF SOME GREAT OFFICER COMPLAIN OF HIS HARD TREATMENT OF THEM, WHILE THEY DECLARE THEIR LOYALTY.

Choo differs from the view of these verses given in the Preface, but does not attempt to give any interpretation of them himself. I have followed the Preface.

1 You, of the leopard's cuff and lambkin's fur,
To us have been a governor unkind;
But we look back on many an ancestor,
And stay, when we another chief might find.

2 Unsympathizing, violent, and rough
With us poor folks from day to day are you.
Man of the lambkin fur and leopard cuff,
What keeps us here but hearts that still beat true?

VIII.

The *Paou yu;* allusive or metaphorical. THE MEN OF TSIN, CALLED OUT TO WARFARE BY THE KING'S ORDER, MOURN OVER THE CONSEQUENT SUFFERING OF THEIR PARENTS, AND LONG FOR THEIR RETURN TO THEIR ORDINARY AGRICULTURAL PURSUITS.

This piece is referred, we may presume correctly, to some time after duke Ch'aou, when, for more than fifty years, a struggle went on between the ambitious chiefs of K'ëuh-yuh, and the marquises proper of Tsin. The people were in the main loyal to Tsin, and one king and another sent expeditions to support them. There was of course great trouble and confusion in the State, and the work of agriculture was much interfered with.

1 The wild geese fly the bushy oaks around,
With clamour loud. *Suh-suh* their wings resound,
As for their feet poor resting-place is found.
The king's affairs admit of no delay;
Our millets still unsown, we haste away.
No food is left our parents to supply;
When we are gone, on whom can they rely?
O azure Heaven, that shinest there afar,
When shall our homes receive us from the war?

2 The wild geese on the bushy jujube trees
Attempt to settle, and are ill at ease;—
Suh-suh their wings go flapping in the breeze.
The king's affairs admit of no delay;
Our millets still unsown, we haste away.
How shall our parents their requirements get?
How in our absence shall their wants be met?
O azure Heaven, that shinest there afar,
When shall our homes receive us from the war?

3 The bushy mulberry trees the geese in rows
Seek eager, and to rest around them close,—
With rustling loud, as disappointment grows.
The king's affairs admit of no delay;
To plant our rice and maize we cannot stay.
How shall our parents find their wonted food?
When we are gone, who will to them be good?
O azure Heaven, that shinest there afar,
When shall our homes receive us from the war?

IX.

The *Woo e;* narrative. A REQUEST TO THE KING'S ENVOY FOR THE ACKNOWLEDGMENT OF DUKE WOO AS MARQUIS OF TSIN.

In B.C. 678 the struggle between the branches of the House of Tsin was brought to a close, and Ching, earl of K'ëuh-yuh, called after his

death duke Woo, made himself master of the whole State. It was an act of spoliation, but the usurper bribed the reigning king He, and got himself acknowledged as marquis of Tsin. In this piece we must suppose that application is made by one of his officers to an envoy from the capital for the royal confirmation.

The different ranks in ancient China were marked by the number of carriages, robes, &c., conferred by the king. The prince of a great State had seven of the ten royal symbolic figures on his robes. Those had previously belonged to the marquises of Tsin, and Woo might have assumed them at once, but he wished to have the king's sanction in doing so. The prince of a State, when serving at court as a minister of the crown, was held to be of lower rank by one degree; hence the seven symbols of stanza 1 appear in 2 as only 6.

1 State robes can he be said to want?
His robes the seven high symbols show.
But let him have them by your grant:—
That peace and fortune will bestow.

2 State robes can he be said to want?
The symbols six his robes display.
But let him have them by your grant,
And that will lasting peace convey.

X.

The *Yew te che too*; metaphorical. SOME ONE REGRETS THE POVERTY OF HIS CIRCUMSTANCES, WHICH PREVENTED HIM FROM GATHERING AROUND HIM COMPANIONS WHOM HE ADMIRED.

1 On the left of the way, a russet pear tree
Stands there all alone,—a fit image of me.
There is that princely man! O that he would come,
And in my poor dwelling with me be at home!
In the core of my heart do I love him, but say,
Whence shall I procure him the wants of the day.

2 At the bend in the way a russet pear tree
Stands there all alone,—a fit image of me.
There is that princely man! O that he would come,
And rambling with me be himself here at home!
In the core of my heart I love him, but say,
Whence shall I procure him the wants of the day.

XI.

The *Koh sang;* allusive and narrative. A WIFE MOURNS THE DEATH OF HER HUSBAND, REFUSING TO BE COMFORTED, AND WILL CHERISH HIS MEMORY TILL HER OWN DEATH.

1 The dolichos over the thorn tree grows;
Its shoots o'er the waste the convolvulus throws:—
Thus finds its proper aid each plant.
He whom I loved, my husband, from me gone,
I sadly mourn my lot, and dwell alone,
Doomed thus my heart's support to want.

2 The dolichos twines round the jujube tree;
The tombs with convolvulus covered we see:—
Each plant thrives in its proper place.
He whom I loved, the husband of my heart,
Is here no more, and I remain apart,
Nor can my life's strength now embrace.

3 Bright in our room was the pillow of horn,
And coverlet broidered the couch to adorn,
When first in one was blent our fate.
The husband of my heart, whom I admired,
Is here no more, and I must live retired,
And for each morning lonely wait.

4 Each day a day of the long summer light,
Each night as long as the dark winter night;—
Shall I in solitude here pine.
A hundred years will seem their course to run
Ere of this mortal life the time is done,
And him within the tomb I join.

5 Each night as long as the dark winter night,
Each day a day of the long summer light;—
To me no comfort e'er will come.
My life will seem to last a hundred years,
Till in my death its welcome close appears,
And to his chamber I go home.

Another version. By W. T. Mercer.

1 The dolichos grows and covers the thorn,
O'er the waste is the dragon-plant creeping.
The man of my heart is away, and I mourn.—
What home have I, lonely and weeping?

2 Covering the jujubes the dolichos grows,
The graves many dragon-plants cover;
But where is the man on whose breast I'd repose?
No home have I, having no lover!

3 Fair to see was the pillow of horn,
And fair the bed-chamber's adorning;
But the man of my heart is not here, and I mourn
All alone, and wait for the morning.

4 While the long days of summer pass over my head,
And long winter nights leave their traces,
I'm alone! Till a hundred of years shall have fled,
And then I shall meet his embraces.

5 Through the long winter nights I am burdened with fears,
Through the long summer days I am lonely;
But when Time shall have counted its hundred of years
I then shall be *his*—and *his* only!

XII.

The *Ts'ae ling;* metaphorical. AGAINST GIVING EAR TO SLANDERERS.

1 When told to Show-yang's top to go,
The *ling* plants there to take,
The speaker false at once you'd know,
Nor heed the words he spake.
And so, when men their stories feign,
To credit them be slow.
Put them aside, put them aside;
Belief should slowly grow.
'Tis thus the stories told by men
Subside, nor farther go.

2 When told to search round Show-yang's base,
Sow-thistles there to find,
The search you'd think a hopeless case,
Nor would the counsel mind.
And so, when men their stories feign,
Do not approve in haste.
Put them aside, put them aside;
Assent should be repressed.
'Tis thus the stories told by men
Soon unregarded rest.

3 When told on th' east of Show-yang hill
For mustard-plants to try,
You'd know the quest would speed but ill,
And let the words pass by.
And so, when men their stories feign,
No hearing to them lend.
Put them aside, put them aside,
Your faith loth to extend.
'Tis thus the stories told by men
Come shortly to an end.

BOOK XI.

THE ODES OF TS'IN.

THE State of Ts'in took its name from its earliest principal city,—in the present district of Ts'ing-shwuy, department of Ts'in-chow, Kan-suh. Its chiefs claimed to be descended from Yih, or Pih-yih, Shun's forester, and the assistant, in his labours on the deluge, of the great Yu, from whom he received the clan name of Ying. Among his descendants, we are told, there was a Chung-keueh, who resided among the wild tribes of the west for the protection of the western borders of the kingdom of Shang. The sixth in descent from him, called Ta-loh, had a son, Fei-tsze, who had charge of the herds of horses belonging to king Hëaou (B.C. 908—894), and in consequence of his good services was invested with the small territory of Ts'in as an attached State. His great-grandson, called Ts'in Chung, or Chung of Ts'in, was made a great officer of the court by king Seuen, in B.C. 826; and his grandson again, known in history as duke Sëang, in consequence of his loyal services in 769, when the capital of Chow was moved to the east, was raised to the dignity of an earl, and took his place among the great feudal princes of the kingdom, receiving a large portion of territory, which included the ancient capital of the House of Chow.

Ts'in in course of time, as is well known, superseded the dynasty of Chow, having gradually moved its capital more and more to the east, after the example of Chow itself in earlier times. The people of Ts'in were, no doubt, composed of the wild tribes of the west, though the ruling chiefs may have come originally from the more civilized China on the east.

I.

The *Keu lin;* narrative and allusive. CELEBRATING THE GROWING OPULENCE AND STYLE OF SOME LORD OF TS'IN, AND THE PLEASURES AND FREEDOM OF HIS COURT.

The Preface says the lord of Ts'in here intended was Ts'in-chung, mentioned in the preceding note. The piece must have been made at an early time, when the State was emerging from its obscurity and weakness.

1 His many chariots rush along,
Drawn by white-fronted steeds and strong.
When audience now we wish to gain,
His eunuchs' aid we must obtain,

2 The varnish trees on hill-sides grow,
And chestnuts on the lands below.
When access to the prince we've found,
We sit and hear the lutes' sweet sound.
If we seize not this joy to-day,
Old age will have us for its prey.

3 The mulberries on the hill-sides grow,
And willows where the grounds are low.
When to the prince our way we've made,
We sit and hear the organs played.
If we pass by this joy to-day,
Old age will bear us all away.

II.

The *Sze t'ëeh;* narrative. CELEBRATING THE GROWING OPULENCE OF THE LORDS OF TS'IN, AS SEEN IN THEIR HUNTING.

1 Our ruler to the hunt proceeds;
And black as iron are his steeds
That heed the charioteer's command,
Who holds the six reins in his hand.
His favourites follow to the chase,
Rejoicing in his special grace.

2 The season's males, alarmed, arise,—
The season's males, of wondrous size.
Driven by the beaters, forth they spring,
Soon caught within the hunters' ring.
"Drive on their left," the ruler cries;
And to its mark his arrow flies.

3 The hunting done, northward he goes;
And in the park the driver shows
The horses' points, and his own skill
That rules and guides them at his will.
Light cars, whose teams small bells display,
The long and short-mouthed dogs convey.

III.

The *Sëaou jung;* narrative. THE LADY OF AN OFFICER ABSENT ON AN EXPEDITION AGAINST THE TRIBES OF THE WEST GIVES A GLOWING DESCRIPTION OF HIS CHARIOT, AND PRAISES HIMSELF, EXPRESSING, BUT WITHOUT MURMURING, HER REGRET AT HIS ABSENCE.

1 Before my mind's eye stands my lord's short car,
In which he dares the risks of savage war:—
Its pole, whose end turns upward, curving round,
And in five places shines, with leather bound;
The slip rings and the side straps; the masked place,
Where gilt rings to the front unite the trace;
The mat of tiger's skin; the naves so long;
The steeds, with left legs white, and piebalds, strong.
Such my lord's car! He rises in my mind,
Lovely and bland, like jade of richest kind;
Yet there he lives, in his log hut apart:—
The very thought confuses all my heart.

2 The driver with the six reins guides along
The horses, with their shining coats, and strong:—
One inside dappled, one bay with black mane;
Black-mouthed and bay, and black, the outer twain.
Shields, dragon-figured, rise up side by side,
Shelter in front 'gainst missiles to provide.
Gilt buckles with the carriage front connect
The inner reins by which the insides are checkt.
I see my lord, thus in his carriage borne,
With his mild form the frontier towns adorn.
What time can be for his return assigned?
Ah me! his figure ever fills my mind!

3 With measured steps move the mail-covered team.
The trident spears, with gilded shaft-ends gleam.
The feather-figured shield, of beauty rare,
He holds before him, all his foes to dare.
The bow-case, made of tiger's skin, and bright
With metal plates, lies ready for the fight.
It holds two bows which bamboo frames secure,
And keep unhurt, to send the arrows sure.
To him thus busy all my thoughts are borne,
Both when I rest at night and rise at morn.
He, my good lord, is tranquil and serene,
His virtuous fame more prized, the more he's seen.

IV.

The *Kĕen kĕa;* narrative. SOME ONE TELLS HOW HE SOUGHT ANOTHER, WHOM IT SEEMED EASY TO FIND, AND YET COULD NOT FIND HIM.

This piece reads very much like a riddle, and so it has proved to the critics. No satisfactory historical explanation of it has been given. Choo does not attempt a solution.

C

1 Reed and rush are dark and green;
As hoar-frost the white dew is seen.
Him, the man I have in mind,
By this water I should find.
Searching, up the stream I haste,
On a long and toilsome quest.
Downwards then I turn, and see!
In the mid-stream standeth he.
He is there but far removed;
Vain has all my searching proved.

2 Reed and rush luxuriant rise;
Still undried the white dew lies.
Him, the man I have in mind,
On the stream's edge I should find.
Upwards first my course I keep,
Though the way is rough and steep.
Downwards then, and what to see?
In the mid-stream standeth he,
On the islet, far removed;—
Vain has all my searching proved.

3 Reed and rush grow thick and tall;
Ceases not the dew to fall.
Him, the man I have in mind,
On the stream's bank I should find.
Upwards first I go along,
But the hard path leads me wrong.
Downwards then my steps I turn,
And in mid-stream him discern,
On the island, far removed;—
Vain has all my searching proved.

V.

The *Chung-nan*; allusive. CELEBRATING THE GROWING OPULENCE OF SOME RULER OF TS'IN, AND ADMONISHING, WHILE PRAISING, HIM.

Chung-nan was the most famous mountain in the old demesne of Chow, lying south of the old capital of Haou,—in the present department of Se-

gan, in Shen-se. It came to belong to Ts'in, when king P'ing granted to duke Seang the old possessions of Chow.

The double *Ke* on the lower robe was one of the symbols of rank, embroidered on the robes of the king and feudal lords. It was in the form of 黻, or two *Ke* (亞), and has been called "the symbol of distinction," or discrimination.

1 What trees grow on the Chung-nan hill?
The white fir and the plum.
In fur of fox, 'neath broidered robe,
Thither our prince is come.
His face glows with vermilion hue.
O may he prove a ruler true!

2 What find we on the Chung-nan hill?
Deep nook and open glade.
Our prince shows there the double *Ke*
On lower robe displayed.
His pendant holds each tinkling gem.
Long life be his, and deathless fame!

By W. T. Mercer, Esq. *Latinè.*

1 Dic mihi quæ crescunt altis in montibus illis?
Candida adest abies, multaque prunus adest.
Illuc advenit Rex noster! veste decorus
Prætextâ, et vulpis vellere tectus adit;
Tingitur et rubeo, minii velut, ora colore.
Justitiæ custos sedulus ille regat!

2 Quæ nunc aspicimus longis in montibus illis?
Cæcæ sunt latebræ, sunt et aperta loca.
Illuc accessit noster Rex; inferiore
Imperii signum veste ferente venit!
A zonâ resonant pendentes murmure gemmæ.
Illi sit senium, perpetuumque decus!

VI.

The *Hwang nëaou;* allusive. LAMENT FOR THREE WORTHY BROTHERS OF TS'IN WHO WERE BURIED ALIVE IN THE SAME GRAVE WITH DUKE MUH.

There is no difference or difficulty about the historical interpretation of this piece; and it brings us down to the year B.C. 620. Then died

duke Muh, after playing an important part in the north-west of China for 39 years. The Tso-chuen, under the sixth year of duke Wăn of Loo, makes mention of Muh's requiring the three officers here celebrated to be buried with him, and of the composition of the piece in consequence. The "Historical Records" say that the barbarous practice began with duke Ching, Muh's predecessor, and that in all 170 individuals were buried with Muh. The death of the last distinguished man of the Ts'in dynasty, the Emperor I., was subsequently celebrated by the entombment with him of all the inmates of his harem.

1 They flit about, the yellow birds,
And rest upon the jujubes find.
Who buried were in duke Muh's grave,
Alive to awful death consigned?

'Mong brothers three, who met that fate,
'Twas sad the first, Yen-seih, to see.
He stood alone; a hundred men
Could show no other such as he.
When to the yawning grave he came,
Terror unnerved and shook his frame.

Why thus destroy our noblest men,
To thee we cry, O azure Heaven!
To save Yen-seih from death, we would
A hundred lives have freely given.

2 They flit about, the yellow birds,
And on the mulberry trees rest find.
Who buried were in duke Muh's grave,
Alive to awful death consigned?

'Mong brothers three, who met that fate,
'Twas sad the next, Chung-hang, to see.
When on him pressed a hundred men,
A match for all of them was he.
When to the yawning grave he came,
Terror unnerved and shook his frame.

Why thus destroy our noblest men,
To thee we cry, O azure Heaven!
To save Chung-hang from death, we would
A hundred lives have freely given.

3 They flit about, the yellow birds,
And rest upon the thorn trees find.
Who buried were in duke Muh's grave,
Alive to awful death consigned?

'Mong brothers three, who met that fate,
'Twas sad the third, K'ëen-foo, to see.
A hundred men in desperate fight
Successfully withstand could he.
When to the yawning grave he came,
Terror unnerved and shook his frame.

Why thus destroy our noblest men,
To thee we cry, O azure Heaven!
To save K'ëen-foo from death, we would
A hundred lives have freely given.

Another version. By W. T. Mercer.

1 The birds, the yellow birds, are rife,
And flit about the jujube bloom;
Not so who doomed to death in life,
Must lie within the ducal tomb.
Yen was a man above all men,
He was more than a hundred brave;
But scared was his look,
And he trembled and shook,
When he came to the great man's grave.
Why thus destroy our noblest men?
To thee we cry, O azure Heaven!
For to redeem the life of Yen
A hundred lives we would have given.

2 The birds, the yellow birds, are rife,
And all the mulberry blossom stir;
Not so, who, doomed to death in life,
Must lie in duke Muh's sepulchre.
Chung was a man above all men,
Ay—more than a hundred brave;
But scared was his look,
And he trembled and shook,
As he stood by the great man's grave.
Why send our highest to the grave?
To thee we cry, thou azure Heaven!

The life of gallant Chung to save
A hundred lives we would have given.

3 The birds, the yellow birds, are rife,
And through the thorny branches fly.
Not so who doomed to death in life,
Must fill the ducal cemetery.
K'een was a man above all men,
And more than a hundred brave;
But he trembled and shook,
And scared was his look,
When he stood by the prince's grave.
Why thus destroy our good and great?
To thee we cry, O azure Heaven!
If K'een were living with us yet,
A hundred lives we would have given.

VII.

The *Shin fung*; allusive. A WIFE TELLS HER GRIEF BECAUSE OF THE ABSENCE OF HER HUSBAND, AND HIS FORGETFULNESS OF HER.

1 The falcon swiftly seeks the north,
And forest gloom that sent it forth.
Since I no more my husband see,
My heart from grief is never free.
O how is it, I long to know,
That he, my lord, forgets me so?

2 Bushy oaks on the mountain grow,
And six elms where the ground is low.
But I, my husband seen no more,
My sad and joyless fate deplore.
O how is it, I long to know,
That he, my lord, forgets me so?

3 The hills the bushy wild plums show,
And pear trees grace the ground below.
But, with my husband from me gone,
As drunk with grief, I dwell alone.
O how is it, I long to know,
That he, my lord, forgets me so?

VIII.

The *Woo e:* narrative. THE PEOPLE OF TS'IN DECLARE THEIR READINESS, AND STIMULATE ONE ANOTHER, TO FIGHT IN THE KING'S CAUSE.

Evidently this piece was made at a time when the people were being called out in the service of Chow, and the loyalty which they had felt, when they were subjects of Chow, still asserted itself.

1 Say you you have no clothes to wear?
My long robes let me with you share.
The king his armies has called out;
Then let us hail the battle shout.
My lance and spear I will prepare,
And as your comrade with you fare.

2 Say you you have no clothes to wear?
Come and my under-garments share.
The king his armies has called out;
Then let us hail the battle shout.
My spear and lance I will prepare,
And to the field with you will fare.

3 Say you you have no clothes to wear?
My lower clothing you shall share.
The king his armies has called out;
Then let us hail the battle shout.
Buff coat I'll get, and weapons keen,
And with you on the march be seen.

IX.

The *Wei yang;* narrative. THE FEELINGS WITH WHICH DUKE K'ANG OF TS'IN ESCORTED HIS UNCLE, DUKE WAN, TO TSIN, AND HIS PARTING GIFTS.

Duke Hëen of Tsin had a daughter who was married to duke Muh of Ts'in, and became the mother of his son, afterwards duke K'ang. The eldest son and heir of Hëen was driven to suicide by the machinations of an unworthy favourite of his father, and his two other sons fled to other States. One of them, Ch'ung-urh, afterwards the famous duke Wän of Tsin, took refuge finally in Ts'in, and by the help of Muh was restored to his native State, and became master of it after he had been a fugitive for 19 years. K'ang was then the heir-apparent of Ts'in, and escorted his uncle into Tsin, when he undertook the expedition to recover it.

These verses are supposed to have been written to him at a subsequent time, when he recalled the event with interest.

1 I escorted my uncle to Tsin,
Till the Wei we crossed on the way.
Then I gave as I left
For his carriage a gift,
Four steeds, and each steed was a bay.

2 I escorted my uncle to Tsin,
And I thought of him much in my heart.
Pendant stones, and with them
Of fine jasper a gem,
I gave, and then saw him depart.

X.

The *Keuen yu;* narrative. SOME PARTIES, PROBABLY REFUGEES, COMPLAIN OF THE DIMINISHED RESPECT AND ATTENTION PAID TO THEM.

1 He lodged us in a spacious house,
And plenteous was our fare.
But now at every frugal meal
There's not a scrap to spare.
Alas! alas that this good man
Could not go on as he began!

2 Four dishes on the mat the grain
For every meal supplied.
The change is great, from every meal
We rise unsatisfied.
Alas! alas that this good man
Could not go on as he began!

BOOK XII.

THE ODES OF CH'IN.

CH'IN was one of the smaller feudal States of Chow, and its name remains in the department of Ch'in-chow, Ho-nan. It was a marquisate, and its lords traced their lineage up to the earliest commencement of historic times, and boasted of being descended from the famous emperor Shun, so that they had the surname of Kwei. At the rise of the Chow dynasty, one of Shun's descendants, called Ngoh-foo, was potter-in-chief to king Woo, who was so pleased with him that he gave his own eldest daughter to be wife to his son Mwan, whom he invested with the principality of Ch'in. He is known as duke Hoo, and established his capital near the mound called Yuen-k'ëw, in the present district of Hwae-ning, department of Ch'in-chow. His marchioness is said to have been fond of witches and wizards, and of singing and dancing, and so to have affected badly the manners and customs of the people of the State.

I.

The *Yuen-k'ëw*; narrative. THE DISSIPATION AND PLEASURE-SEEKING OF THE OFFICERS OF CH'IN.

Yuen-k'ëw has been explained in the preceding note. If not in the city, it was near it, and a favourite resort of pleasure-seekers.

It has been mentioned, in the title of Book viii., that the surname of the ruling House of the State of Ts'e was Këang. That of the lords of Sung, as being descended from the kings of the Shang dynasty, was Tsze.

1 How gay and volatile you are,
When upon Yuen-k'ew's top you stand!
Kindly you are indeed, but want
All that would men's respect command.

2 How at the foot of Yuen-k'ew's height
Your blows upon the drum resound!
In winter and in summer, there
With egret's plume in hand you're found.

3 To Yuen-k'ew as you move along,
You beat your sounding earthenware.
In winter and in summer both,
Your fan of egret's plumes you bear.

II.

The *Tung mûn che fun;* narrative. WANTON ASSOCIATIONS OF THE YOUNG PEOPLE OF CH'IN.

1 The white elms by the east gate grow,
And clumps of oaks crown Yuen-k'ew's head;
There Tsze-chung's daughter oft we see,
Dancing about beneath their shade.

2 On a bright morning they have fixed,
To seek the plain that southward lies.
Then from her task of twisting hemp,
See! dancing through the mart she hies.

3 The morning fair, young men and girls
Together go. You hear a youth
Say to his mate, "O sunflower bright,
Pledge me with pepper-stalk your truth!"

III.

The *Hăng mûn;* narrative. THE CONTENTMENT AND HAPPINESS OF A POOR RECLUSE.

1 My only door some pieces of crossed wood,
Within it I can rest enjoy.
I drink the water wimpling from the spring;
Nor hunger can my peace destroy.

2 Purged from ambition's aims, I say, "For fish,
We need not bream caught in the Ho;
Nor, to possess the sweets of love, require
To Ts'e, to find a Keang, to go.

3 "The man contented with his lot, a meal
Of fish without Ho carp can make;
Nor needs, to rest in his domestic joy,
A Tsze of Sung as wife to take."

IV.

The *Tung mûn che ch'e;* allusive. THE PRAISE OF SOME VIRTUOUS AND INTELLIGENT LADY.

1 To steep your hemp, you seek the moat,
Where lies the pool, th' east gate beyond.
I seek that lady, good and fair,
Who can to me in song respond.

2 To steep your grass-cloth plants, you seek
The pool that near the east gate lies.
I seek that lady, good and fair,
Who can with me hold converse wise.

3 Out by the east gate, to the moat,
To steep your rope-rush, you repair.
Her pleasant converse to enjoy,
I seek that lady, good and fair.

V.

The *Tung mûn che yang;* allusive. THE FAILURE OF AN ASSIGNATION.

1 Where grow the willows near the eastern gate,
And 'neath their leafy shade we could recline,
She said at evening she would me await,
And brightly now I see the day star shine!

2 Here where the willows near the eastern gate
Grow, and their dense leaves make a shady gloom,
She said at evening she would me await.
See now the morning star the sky illume!

VI.

The *Moo mûn;* allusive. ON SOME EVIL PERSON WHO WAS GOING ON OBSTINATELY TO HIS RUIN.

This is the argument of these verses finally adopted by Choo He. The Preface gives an historical interpretation of them which Cheo at one time accepted. They were directed, according to that, against T'o of Ch'in. This T'o was a brother of duke Hwan (B.C. 743—706), upon whose death he killed his eldest son and got possession of the State,—to come to an untimely end himself the year after. The piece may have been made against T'o; but in itself it indicates nothing more than I have stated.

1 Where through the gate in to the tombs we go,
Thick jujube trees, the axe requiring, grow.

Like them that man, who ill befits his place,
And through the State is reckoned a disgrace!
All know him bad, but to his course he'll hold,
So long to evil has the man been sold.

2 Where through the gate in to the tombs we turn,
Owls perched upon the plum-trees we discern.
Such omen well may to that man belong,
Whom to admonish I now sing this song.
No welcome will the admonition find;
When overthrown, my words he'll call to mind.

VII.

The *Fang yĕw ts'ĕoh ch'aou;* allusive. A LADY LAMENTS THE ALIENATION OF HER LOVER BY MEANS OF EVIL TONGUES.

1 The magpies' nests are on the bank;
On heights the lovely pea grows rank;
While withered my heart is and blank.
Who wiled my Love away?

2 The temple path its fine tiles shows;
On heights the ribbon-plant bright grows;
While my breast heaves with sorrow's throes.
Who led his heart astray?

By W. T. Mercer. *Latinè.*

1 Montibus incultis florescunt pisa decora,
In ripâ nidum garrula pica facit;
Delicias nostras quis nunc circumdedit arte?
Labe notat nostras lachryma multa genas!

2 En! medium templi callem bene tegula condit.
En! monte in summo gramina pulchra virent.
Sed quis delicias nostras circumdedit arte?
Ah! nostras maculant flumina salsa genas!

VIII.

The *Yueh ch'uh;* allusive. A GENTLEMAN TELLS ALL THE EXCITEMENT OF HIS DESIRE FOR THE POSSESSION OF A BEAUTIFUL LADY.

1 The moon comes forth, bright in the sky;
A lovelier sight to draw my eye
Is she, that lady fair.
She round my heart has fixed love's chain,
But all my longings are in vain.
'Tis hard the grief to bear.

2 The moon comes forth, a splendid sight;
More winning far that lady bright,
Object of my desire!
Deep-seated is my anxious grief;
In vain I seek to find relief,
While glows the secret fire.

3 The rising moon shines mild and fair;
More bright is she, whose beauty rare
My heart with longing fills.
With eager wish I pine in vain;
O for relief from constant pain,
Which through my bosom thrills!

IX.

The *Choo lin;* narrative. THE INTRIGUE OF DUKE LING WITH THE LADY OF CHOO-LIN.

Choo observes that this is the only one of the odes of Ch'in of which the historical interpretation is certain. The intrigue of duke Ling with Hëa Ke (B.C. 612—598) makes the filthiest narrative, perhaps, of all detailed in the Tso-chuen. She was one of the vilest of women; and the duke was killed by Hëan Nan, her son, who was himself put to a horrible and undeserved death, the year after, by one of the viscounts of Ts'oo.

1 What to Choo-lin takes his car?
Hea Nan is the leading star.
Not for Choo-lin does he go;
Hea Nan 'tis who draws him so.

2 Oft his purpose to go there
At the court he will declare:—
"Yoke for me my goodly team;
I to-night in Choo will dream.
With those colts my way I'll make,
Morning meal at Choo to take."

X.

The *Tsih p'o;* allusive. A GENTLEMAN'S ADMIRATION OF AND LONGING FOR A CERTAIN LADY.

1 There where its shores the marsh surround,
Rushes and lotus plants abound.
Their loveliness brings to my mind
The lovelier one that I would find.
In vain I try to ease the smart
Of wounded love that wrings my heart.
In waking thought and nightly dreams,
From every pore the water streams.

2 All round the marsh's shores are seen
Valerian flowers and rushes green.
But lovelier is that Beauty rare,
Handsome and large, and tall, and fair.
I wish and long to call her mine,
Doomed with the longing still to pine.
Nor day nor night e'er brings relief;
My inmost heart is full of grief.

3 Around the marsh, in rich display,
Grow rush and lotus flowers, all gay.
But not with her do they compare,
So tall and large, majestic, fair.
Both day and night, I nothing speed;
Still clings to me the aching need.
On side, on back, on face, I lie,
But vain each change of posture try.

BOOK XIII.

THE ODES OF KWEI.

KWEI was originally a small State, in the present Ch'ing Chow, department K'ae-fung, Ho-nan, or, as others think, in the district of Meih of the same department. Its lords were Yuns, and claimed to be descended from Chuh-yung, a minister of the præ-historic emperor Chuen-hëuh. Before the period of the Ch'un-ts'ëw, which begins about B.C. 720, it had been extinguished by one of the earls of Ch'ing, the one, probably, whom we have met with in Book vii. as duke Woo (B.C. 770—743), and had become a portion of that State. Some of the critics think that the odes of Kwei are really odes of Ch'ing, just as those of P'ei and Yung belonged to Wei.

I.

The *Kaou k'ëw;* narrative. SOME OFFICER OF KWEI LAMENTS OVER THE FRIVOLOUS CHARACTER OF HIS RULER, FOND OF DISPLAYING HIS ROBES, INSTEAD OF ATTENDING TO THE DUTIES OF GOVERNMENT.

1 In lamb's-fur robe you lounge about,
Hold court in fox-fur clad.
Such habits wake my anxious thought;—
My weary heart is sad.
When thus you slight each rule of dress,
Must not your rule be bad?

2 Aimless you roam in lamb's-fur robe,
In fox-fur grace the hall.
Such habits wake my anxious thought,
And fill my heart with gall.
When thus you slight the laws of dress,
You'll heed no laws at all.

3 Your glossy lamb's-fur in the sun
Gleams as with ointment's sheen.
'Tis this that wakes my anxious thought,
My heart's core pierces keen.
That thus you slight the laws of dress,
Is sorry sign I ween.

II.

The *Soo kwan;* narrative. SOME ONE DEPLORES THE DECAY OF FILIAL FEELING, AS SEEN IN THE NEGLECT OF THE MOURNING HABIT.

Both Maou and Choo quote, in illustration of the sentiment of the piece, various conversations of Confucius on the three years' mourning for parents;—see the Analects, XVII. xxi. The "white cap" spoken of was one assumed by mourners for a parent at the end of two years. The skirt, or lower robe, and the knee-covers were then also of plain white silk.

1 O that I saw the mourning robe of white,
Assumed when two years from the death are o'er,
And earnest mourner's form, to leanness worn!
Not seeing this, my heart with grief is sore.

2 O that I saw the lower robe to match
This cap of white! I'd with the wearer go,
And live with him, my heart eased of its smart,—
Its sadness gone, such mourner true to know.

3 O that I saw the white knee-covers worn,
Suiting the cap and skirt! I should feel bound
To him whose lasting grief so sought relief.
The sympathy would heal my heart's deep wound.

III.

The *Sih yĕw ch'ang-ts'oo;* narrative. SOME ONE, GROANING UNDER THE OPPRESSION OF THE GOVERNMENT, WISHES HE WERE AN UNCONSCIOUS TREE.

1 Where the grounds are wet and low,
There the trees of goat-peach grow,
With their branches small and smooth,
Glossy in their tender youth.
Joy it were to me, O tree,
Consciousness to want like thee.

2 Where the grounds are wet and low,
There the trees of goat-peach grow.
Soft and fragrant are their flowers,
Glossy from the vernal showers.
Joy it were to me, O tree,
Ties of home to want like thee.

3 Where the grounds are wet and low,
There the trees of goat-peach grow.
What delicious fruits they bear,
Glossy, soft, of beauty rare!
Joy it were to me, O tree,
Household cares to want like thee.

IV.

The *Fei fung*; narrative and allusive, SOME ONE TELLS HIS SORROW FOR THE DECAY OF THE POWER OF CHOW.

It is certainly a homely subject which the writer employs in the third stanza to introduce the expression of his sympathy with the friends of Chow.

1 Not for the stormy wind,
Nor rushing chariots' roar,
But when I view the road to Chow,—
I'm pained to my heart's core.

2 Not for the whirlwind's sweep,
Nor car's unsteady roll,
But when I view the road to Chow,—
Deep sadness dulls my soul.

3 For one who fish can cook,
His boilers I would clear;
So him whose heart beats westward true,
With these good words I cheer.

BOOK XIV.

THE ODES OF TS'AOU.

TS'AOU was a small State, corresponding to the present department of Ts'aou-chow, Shan-tung; having for its chief city T'aou-k'ëw,—in the present district of Ting-t'aou. Its lords were earls, the first of them, Chin-toh, having been a younger brother of king Woo. It continued for 646 years, when it was extinguished by the larger Sung.

I.

The *Fow-yĕw;* metaphorical. AGAINST SOME PARTIES IN THE STATE, OCCUPIED WITH FRIVOLOUS PURSUITS, AND OBLIVIOUS OF IMPORTANT MATTERS.

1 Like splendid robes appear the wings
Of the ephemeral fly;
And such the pomp of those great men,
Which soon in dust shall lie!
I grieve! Would they but come to me!
To teach them I should try.

2 The wings of the ephemeral fly
Are robes of colours gay;
And such the glory of those men,
Soon crumbling to decay!
I grieve! Would they but rest with me,
They'd learn a better way!

3 The ephemeral fly bursts from its hole,
With gauzy wings like snow;
So quick the rise, so quick the fall,
Of those great men we know!
I grieve! Would they but lodge with me,
Forth they would wiser go.

II.

The *How-jin;* allusive and metaphorical. LAMENT OVER THE FAVOUR SHOWN TO WORTHLESS OFFICERS AT THE COURT OF TS'AOU, AND THE DISCOUNTENANCE OF GOOD MEN.

The Preface refers this piece to the time of duke Kung (B.C. 651—617), who was chargeable, no doubt, with the error that is here condemned, for we are told in the Tso-chuen how, when duke Wăn of Tsin entered Ts'aou in B.C. 631, he condemned its ruler for having about him "three hundred" worthless and useless officers. It has been argued, however, that, when duke Wăn specified the number of three hundred, he was speaking from this ode, previously in existence. But we may contend, on the other hand, that it had only become current in the previous years of Kung.

1 Each warden of the gates appears,
With lancers and with halberdiers,
As well befits his place;
But these three hundred men, who shine
Grand in their red knee-covers fine,
Only the court disgrace.

2 Like pelicans, upon the dam
Which stand, and there their pouches cram,
Unwet the while their wings,
Are those who their rich dress display,
But no befitting service pay,
Intent on meanest things.

3 Like pelicans which eager watch
Upon the dam, their prey to catch,
And spare to wet the beak,
Are those who richest favours share,
But take no part in toil or care,
Nor the State's welfare seek.

4 Like grass luxuriant on its side,
While morning mists the south hill hide,
These creatures seem to grow;
But men of worth, like virtuous maid,
Lovely but poor, denied wealth's aid,
No recognition know.

III.

The *She-kĕw;* allusive. THE PRAISE OF SOME ONE, SOME EARL, PROBABLY, OF TS'AOU, UNIFORMLY OF VIRTUOUS CONDUCT AND OF EXTENSIVE INFLUENCE.

There is a difficulty, in this piece, in the statement that the young ones of the bird amount to "seven," as the turtle dove, like all other birds of

the same species, has only two young at a time. It is highly characteristic of the Chinese critics, that the only one I have met with who touches on this point is Maou K'e-ling. He observes that we have the "seven," or the Chinese character *ts'ih*, because it rhymes with the character *yih*, translated in my larger work by "uniformly correct," and are not to understand the text as if it gave definitely the number of the turtle's young! Almost all the critics, moreover, supposing the "seven" to give correctly the number of the young ones, follow "the old Maou" in the most absurd statements about the dove's method in feeding its young, from which they deduce the meaning of the piece.

1 See in the mulberry tree the turtle dove
Her seven young tending with untiring love.
Like her is he, our lord, whose virtuous aim
His movements, all to rule exact, proclaim.
His movements, all to rule exact, attest
His heart to virtue bound within his breast.

2 The mulberry tree still gives the dove to sight,
But to the plum her young have taken flight.
So is that princely man to virtue bound,
Who ever with his silken sash is found.
In silken girdle loves he to appear,
And bonnet made from skin of spotted deer.

3 Behold the dove upon the mulberry tree,
While on the jujube her seven young we see.
In soul so steadfast is that princely man,
Whose course for fault or flaw we vainly scan.
His movements without fault or flaw beget
Good order for his rule throughout the State.

4 See on the mulberry tree the dove still sit,
And on the hazel all her young ones flit.
So on his aim that princely man is set,
Who rectifies the people of our State.
His laws to all affairs such order give;—
Ten thousand years in vigour may he live!

IV.

The *Hëa-ts'euen*; metaphorical-allusive. THE MISERY AND MISGOVERNMENT OF TS'AOU MAKES THE WRITER THINK OF CHOW AND OF ITS FORMER VIGOUR AND PROSPERITY.

Seun, mentioned in the last stanza, was a small State, in the present district of Lin-tsin, department P'oo-chow, Shan-se. It was first con-

ferred on a son of king Wän, one of whose descendants was the "chief" in the text,—so called as presiding with vice-regal authority over a district, embracing many States. We do not know when he lived.

1 Down from the spring the chilling waters pass,
And overflow the bushy wolf-tail grass;—
Fit emblem of our state unblest.
In the dark night, restless, I wake and sigh,
And to my thoughts Chow's capital comes nigh,
When through its kings the land had rest.

2 The bushy southernwood is flooded o'er,
By the cold waters from that spring which pour;—
Fit emblem of our state unblest.
In the dark night, restless, I wake and sigh,
And to my thoughts Chow's capital comes nigh,
When through its kings the land had rest.

3 The bushy plants, whose stalks serve to divine
Beneath the waters of that cold spring pine;—
Fit emblem of our state unblest.
In the dark night, restless, I wake and sigh,
And to my thoughts Chow's capital comes nigh,
When through its kings the land had rest.

4 Of old there fell the fertilizing rains,
And brightly shone the millet on our plains;—
The land knew no oppression hard.
The States the king's authority obeyed,
And to each lord, for loyal service paid,
The chief of Seun dispensed reward.

BOOK XV.

THE ODES OF PIN.

ENOUGH has been said about Pin in the note on the title of Book i. There the chiefs of what was subsequently called the House of Chow dwelt for nearly five centuries, from B.C. 1796 to 1325. The first piece in this Book is accepted as a description by the famous duke of Chow of the ways of the first settlers in Pin, and hence the name of Pin is given to all the odes in it, though no other of them refers to anything that took place in that region. They were all made by the duke of Chow about matters in his own day, or they were made by others about him.

I.

The *Ts'ih yueh;* narrative. LIFE IN PIN IN THE OLDEN TIME; THE PROVIDENT ARRANGEMENTS THERE TO SECURE THE CONSTANT SUPPLY OF FOOD AND RAIMENT,—WHATEVER WAS NECESSARY FOR THE SUPPORT AND COMFORT OF THE PEOPLE.

This universally accepted account of the ode is not without its difficulties. Pin is not once mentioned in it. The note of time with which the three first stanzas commence is not a little perplexing:—"In the seventh month, the *Ho* or Fire-star, *i.e.*, the Heart in Scorpio, passes on;" that is, passes to the westward of the meridian at night-fall. It has been urged that this could not have been the case if the year of Chow began with our December; but the critics meet this difficulty by saying that in this piece, and indeed throughout the She, the specification of the months is according to the calendar of the Hëa dynasty, and not that of Chow. This may be granted; but it only leads to another difficulty. Scorpio did pass to the westward in August, or the seventh month of the Hëa dynasty, in the time of the duke of Chow,—say about B.C. 1114; but it did not do so in the time of duke Lëw, or B.C. 1796. We are thus brought to one of two conclusions:—that the piece does not describe life in Pin about 700 years before the duke of Chow's time; or that he supposed the place of the sun in the heavens, in the time of duke Lëw, to have been the same as it was in his own days. I think we must adopt the latter conclusion, nor need we be surprised at the lack of astronomical knowledge in the great statesman.

I adhere to the ordinary view of the ode, mainly because of the second line in the stanzas already referred to,—that clothes were given out in the ninth month, in anticipation of the approaching winter. This must evidently be in the ninth month of Hëa, and not of Chow. Were the author telling of what was done in his own time, we cannot conceive of his thus expressing himself. Why then should we not translate the piece

in the past tense, as being a record of the past? I was inclined to do so. The 9th and 10th lines of the first stanza determined me otherwise. The speaker there must be an old farmer or yeoman of Pin, and the whole must be conceived of as coming from him.

At the same time, it will be noted that there are two styles in the indication of the months. We have "the seventh month," "the eighth month," &c., and we have "the first month's days," "the second month's days," &c. The critics say that the dates in the former style are to be referred to the Hëa calendar, and those in the latter, to that of Chow. They are probably correct. At any rate, I have in the latter case adhered literally to the text, or put in the pronoun "our."

This long note may be excused, because of the interest attaching to the picture of life and manners in so distant an age.

1 The seventh month sees the *Ho* go down the sky,
And in the ninth, the stores warm clothes supply.
Our first month's days, the wind blows cold and shrill;
Our second's days, winds hushed, the air is chill.
But for those clothes, and garments made of hair,
At the year's end, how badly all would fare!
Our third month's days, their ploughs in hand they take,
And all the fourth the fields their home they make.
I with my wife and children take my way,
And to the southern acres food convey
For those who toil. Appears th' Inspector then,
Surveys the fields, and cheers the working men.

2 The seventh month sees the *Ho* go down the sky,
And in the ninth, the stores warm clothes supply.
The warmth begins when come the days of spring,
And then their notes we hear the orioles sing.
See the young women, with their baskets high,
About the mulberry trees their labours ply!
The softest leaves, along the paths, they seek,
To feed their silk-worms, newly hatched and weak.
For such, as longer grow the days of spring,
In crowds they haste white southernwood to bring.
'Mongst them are some who grieve with wounded heart;—
To wed young lords, from parents soon they part!

3 The seventh month sees the *Ho* down westward go;
The eighth, the reeds and sedges thickly grow.
The months the silk-worms' eggs are hatched, they break
The mulberry branches, thus their leaves to take;

And where those branches stretch out far and high,
Hatchets and axes on them boldly ply,
While younger trees only their leaves supply.
In the seventh month, the shrike's notes shrilly sound,
And on the eighth, twisting the hemp they're found.
Their woven fabrics, dark or yellow dyed,
Are valued highly o'er a circle wide.
Our brilliant red, the triumph of our art,
For young lords' lower robes is set apart.

4 In the fourth month, the snake-root bursts the ear;
The shrill cicadas in the fifth we hear.
When comes the eighth, the ripened grain they crop,
And in the tenth the leaves begin to drop.
In our first month for badgers quest they make;
The wild-cat also and the fox they take:—
These last the furs for young lords to supply.
Our second month, there comes the hunting high,
When great and small attend our ruler's car,
And practise all the exercise of war.
The hunters get the younger boars they find;
Those three years old are to the prince assigned.

5 The locust in the fifth month beats its thighs;
And in the sixth, its wings the spinner plies.
The next, we find the crickets in the field;
Under our eaves, the eighth, they lie concealed;
The ninth, they come and near our door-ways keep;
The tenth, beneath our beds they slily creep.
The rats we smoke out; chinks we fill up tight;—
And close each opening on the north for light,
And plaster wicker doors; then each one says,
"O wife and children, this year's toiling days
Are o'er, and soon another year will come;
Enter and dwell in this our cosy home."

6 For food, the sixth month, plums and vines they spoil;
The seventh, the beans and sunflower seeds they boil;
The eighth, they strike the jujube dates all down;
The tenth, they reap the paddy fully grown,
And with the grain make spirits 'gainst the spring,
Which to the bushy eyebrows comfort bring.
In the seventh month, their food the melons make;

And in the eighth, the bottle gourds they take.
The ninth, in soups hempseed they largely use,
Nor *sonchus* leaves do they for these refuse.
Th' *ailanthus* foul, for other use not good,
They fell, and then for fuel burn the wood :—
'Tis thus the labourer is supplied with food.

7 In the ninth month, the yards, now stript and bare,
They for the produce of the fields prepare.
The tenth month sees the carrying all complete,—
Of early millets and the late, the wheat,
The hemp, the pulse,—whatever grain we eat.
This labour done, the husbandmen all say,
"Our harvest here is well secured. Away
To town, and see what for our houses there
We need to do, to put them in repair!
The reeds we'll gather while we have the light,
And firmly twist them into ropes at night.
Up on the roofs we'll haste with these in hand :—
Soon will the fields our time again demand."

8 Our second month, they, with harmonious blows,
Hew out the ice,—housed ere our third month close.
The following month, and in the early dawn,
They ope the doors ;—forth now may ice be drawn ;
A lamb being offered, after rites of old,
With scallions flanked, to him who rules the cold.
In the ninth month, the cold begins, with frost ;
The tenth their cornyards swept and clean they boast.
Good spirits, in two vessels kept, they take,
To help their joy, and this proposal make :—
"We'll kill both lambs and sheep," they joyous say,
"And to the ruler's quickly take our way.
We'll mount his hall ; the massive cup we'll raise,
Made of rhinoceros' horn, and as we praise,
Wish him long life, the life of endless days."

II.

The *Ch'e-hëaou ;* metaphorical. THE DUKE OF CHOW, IN THE PERSON OF A BIRD, WHOSE YOUNG ONES HAVE BEEN DESTROYED BY AN OWL, VINDICATES THE DECISIVE COURSE HE HAD TAKEN WITH REBELLION.

We have an account of the composition of this piece in the Book of History, V. vi. 15. Two of the duke of Chow's brothers, who had been associated with Woo-kăng, the son of the dethroned king of Shang, in the charge of the territory which had been left to him by king Woo, joined him in rebellion, having first spread a rumour impeaching the fidelity of the duke to his nephew, the young king Ch'ing. He took the field against them, put to death Woo-kăng and one of his own brothers, dealing also with the other according to the measure of his guilt. It is supposed that some suspicions of him still remained in the mind of the king, and he therefore made this ode to show how he had loved his brothers, notwithstanding he had punished them, and that his course was in consequence of his solicitude for the consolidation of the dynasty of his family.

1 Owl, O owl, hear my request,
And do not, owl, destroy my nest.
You have taken my young,
Though I over them hung,
With the nursing of love and of care.
Pity me, pity me! Hear my prayer.

2 Ere the clouds the sky had obscured,
The mulberry roots I secured.
Door and window around,
Them so firmly I bound,
That I said, casting downward my eyes,
"Dare any of you my house despise?"

3 I tugged with my claws and I tore,
And my mouth and my claws were sore.
So the rushes I sought,
And all other things brought;
For to perfect the house I was bent,
And I grudged no toil with this intent.

4 My wings are deplorably torn,
And my tail is much injured and worn.
Tossed about by the wind,
While the rain beats unkind,
Oh! my house is in peril of harm,
And this note I scream out in alarm.

III.

The *Tung shan;* narrative. THE DUKE OF CHOW TELLS OF THE TOILS OF HIS SOLDIERS IN THEIR EXPEDITION TO THE EAST AND OF THEIR RETURN, AND THEIR JOY AT THE LAST.

The piece nowhere says that it was made by the duke of Chow; but, with Choo and the critics generally, I think it likely that it was made by him,—in compliment to his men.

1 To the hills of the east we went,
And long had we there to remain.
When the word of recall was sent,
Thick and fast came the drizzling rain.
When told our return we should take,
Our hearts in the west were and sore;
But there did they clothes for us make:—
They knew our hard service was o'er.
On the mulberry grounds in our sight
The large caterpillars were creeping;
Lonely and still we passed the night,
All under our carriages sleeping.

2 To the hills of the east we went,
And long had we there to remain.
When the word of recall was sent,
Thick and fast came the drizzling rain.
The heavenly gourds rise to the eye,
With their fruit hanging under the eave.
In our chambers the sowbug we spy;
Their webs on our doors spiders weave.
Our paddocks seem crowded with deer,
With the glow-worm's light all about.
Such thoughts, while they filled us with fear,
We tried, but in vain, to keep out.

3 To the hills of the east we went,
And long had we there to remain.
When the word of recall was sent,
Thick and fast came the drizzling rain.
On ant-hills screamed cranes with delight;
In their rooms were our wives sighing sore.
Our homes they had swept and made tight:—
All at once we arrived at the door.
The bitter gourds hanging are seen,
From branches of chestnut trees high.
Three years of toil away we had been,
Since such a sight greeted the eye.

4 To the hills of the east we went,
And long had we there to remain.
When the word of recall was sent,
Thick and fast came the drizzling rain.
With its wings now here, and now there,
Is the oriole sporting in flight.
Those brides to their husbands repair,
Their steeds red and bay, flecked with white.
Each mother has fitted each sash;
Their equipments are full and complete;
But fresh unions, whatever their dash,
Can ne'er with reunions compete.

IV.

The *P'o foo;* narrative. RESPONSIVE TO THE LAST ODE. HIS SOLDIERS PRAISE THE DUKE OF CHOW FOR HIS MAGNANIMITY AND SYMPATHY WITH THE PEOPLE.

1 We splintered our axes, and brought
Our hatchets all to the same plight.
But the duke of Chow meant, when eastward he went,
What was wrong in those four States to right.
Oh! the pity was great
Which he felt for their state!

2 Our axes and chisels we broke
To pieces, and splintered and rent.
But the duke of Chow meant, when eastward he went,
The four States all reformed to present.
Oh! the pity was good
That on them he bestowed!

3 Our axes we broke, and our clubs
To fragments were splintered and split.
But the duke of Chow meant, when eastward he went,
The four States in close union to knit.
Oh! the pity was rare
That he showed for them there!

V.

The *Fah ko;* metaphorical. WHILE THERE IS A PROPER AND NECESSARY WAY FOR EVERYTHING, MEN NEED NOT GO FAR TO FIND WHAT IT IS.

Confucius quotes the first two lines of the second stanza in "the Doctrine of the Mean," xiii. 2, to illustrate the principle that the rule for man's way of life is in himself. Both the old interpreters and the new say that the piece is in praise of the duke of Chow, while they differ in the ways which they take to make out the point. I am myself unable to follow either school.

1 In hewing an axe-shaft, how must you act?
Another axe take, or you'll never succeed.
In taking a wife, be sure 'tis a fact,
That with no go-between you never can speed.

2 In hewing an axe-shaft, hewing a shaft,
For a copy you have the axe in your hand.
In choosing a wife, you follow the craft,
And forthwith on the mats the feast-vessels stand.

VI.

The *Kĕw yih;* allusive and narrative. THE PEOPLE OF THE EAST EXPRESS THEIR ADMIRATION OF THE DUKE OF CHOW, AND SORROW AT HIS RETURNING TO THE WEST.

I have never seen a net with "nine enclosures," or "nine bags," as I have rendered the original terms in my larger work, nor come across a description of it in any Chinese book. Very probably, the net in question was woven or constructed—say of bamboo, with nine compartments; or nine "nets for small fish" may have been placed in the water near one another.

The "dragon robe," or "robe with dragons," was worn by the king, with the blazonry of the "nine figures" on it. The "court dukes," of whom the duke of Chow was one, were also entitled to wear it, with a slight difference in the blazonry. The royal robe showed two dragons on it, "one ascending and one descending;" the ducal, a single dragon descending.

1 The nine enclosures of the net
The rud and bream keep tight.
Our prince in dragon robe we see,
And skirt with figures bright.

2 The geese brief time fly round the isles;
Home bends the duke his way.
'Twas only for two passing nights
He deigned with us to stay.

3 Back to the land now fly the geese;
The duke comes not again.
'Twas only for two passing nights
He could with us remain.

4 Short time the single dragon robe
Among us we have had,
Our duke O take not to the west,
Nor bid our hearts be sad!

VII.

The *Lang poh;* allusive. THE PRAISE OF THE DUKE OF CHOW, MORE DISTINGUISHED THROUGH HIS TRIALS.

The wolf in this piece is supposed to be an old one, in which the dewlap and tail have grown to a very large size. He is further supposed to be making frantic efforts to escape;—all in vain, for his own dewlap and tail are in his way.

1 Dewlap o'ergrown and heavy tail
Th' impatient wolf impede or trip.
But see the duke, humble while tried!
Along his red shoes quiet slip.

2 Tail heavy and dew-lap o'ergrown,
Th' impatient wolf trip or impede.
But see the duke, humble while tried,
His fame unflawed by hasty deed!

THE BOOK OF POETRY.

PART II.

MINOR ODES OF THE KINGDOM.

Book I. Decade of Luh Ming.

TITLE OF THE PART. This in Chinese is *Sëaou Ya*, which I have expressed by "Minor odes of the Kingdom." "Odes of the Kingdom" is not, indeed, a translation of *Ya;* but the phrase approximates to a description of what the pieces in this and the next Part are more nearly than any other I could think of. *Ya* is explained as meaning—Correct; and Lacharme translates the title by "*Parvum Rectum*," adding—"*quia in hac parte mores describuntur, recti illi quidem, qui tamen nonnihil a recto deflectunt.*" But the pieces in this Part, as descriptive of manners, are not less correct, or less incorrect, as the case may be, than those in the next. The difference between them is—that the pieces in Part III. were appropriate to greater occasions, and those of Part II. to lesser. The former, as Choo He says, were sung at festal entertainments in the court; the latter, at gatherings of the feudal princes, and at their appearances at the royal court. The names "small" and "great," "major" and "minor," may have had reference also to the length of the pieces taken as a whole, and to the style of the music to which they were sung, which is now lost; but we shall find that in the subject matter of the pieces there is a sufficient ground for such a distinction. As the *Fung*, or the compositions in the first Part, were produced in the different feudal States, the *Ya* were produced in the royal territory. The first twenty-two pieces of this Part are attributed, indeed, to the duke of Chow himself, and are distinguished from those that follow, as the odes of "Chow and the South" and of "Shaou and the South" are distinguished from those in the other Books of Part I. As there were "the correct *Fung*" and the "*Fung* degenerate," so there are the "correct *Ya*" and the "degenerate *Ya;*" but as I have observed in the prolegomena, this distinction is of no importance. It was proper to sing the *Ya* only on great and solemn occasions at the royal court; in course of time they were used at the feudal courts, and even by ministers of these, as in the services of the Ke family in Loo, in the time of Confucius (Ana. III. ii.); but this was a usurpation, a consequence of the decay into which the House of Chow fell.

TITLE OF THE BOOK.—"The decade of Luh Ming." The pieces of Part I. are all arranged under the names of the States to which they belonged. In Parts II. and III., however, they are collected in tens, and classified under the name of the first piece in each Collection. The only exception in respect to the number, is the third Book of Part III.—It will not be necessary after this to say anything on the names of the different Books.

I.

The *Luh Ming:* allusive. A FESTAL ODE, SANG AT ENTERTAINMENTS TO THE KING'S MINISTERS, AND GUESTS FROM THE FEUDAL STATES.

In the piece we read of guests merely, and not of ministers or officers. But the ministers and high officers would become the king's guests, when feasted as the piece describes. It is referred, though not by Choo, to the time of king Wăn.

1 With sounds of happiness the deer
Browse on the celery of the meads.
A nobler feast is furnished here,
With guests renowned for noble deeds.
The lutes are struck; the organ blows,
Till all its tongues in movement heave.
Each basket loaded stands, and shows
The precious gifts the guests receive.
They love me, and my mind will teach,
How duty's highest aim to reach.

2 With sounds of happiness the deer
The southernwood crop in the meads.
What noble guests surround me here,
Distinguished for their worthy deeds!
From them my people learn to fly
Whate'er is mean; to chiefs they give
A model and a pattern high;—
They show the life they ought to live.
Then fill their cups with spirits rare,
Till each the banquet's joy shall share.

3 With sounds of happiness the deer
The salsola crop in the fields.
What noble guests surround me here!
Each lute for them its music yields.
Sound, sound the lutes, or great or small,
The joy harmonious to prolong;

And with my spirits rich crown all
The cups to cheer the festive throng.
Let each retire with gladdened heart,
In his own sphere to play his part.

II.

The *Sze mow;* narrative and allusive. A FESTAL ODE, COMPLIMENTARY TO AN OFFICER ON HIS RETURN FROM AN EXPEDITION, CELEBRATING THE UNION IN HIM OF LOYAL DUTY AND FILIAL FEELING.

There is nothing in the ode itself to suggest its being composed for a festal occasion, and to compliment the officer who narrates his story in it. Both Maou and Choo, however, agree in the above account of it. It was not written, they say, by the officer himself, but was put into his mouth, as it were, to express the sympathy of his entertainer with him, and the appreciation of his devotion to duty. There appear strikingly in it the union of family affections and loyal duty, which we met with in several of the pieces in Part I.; and the merit of king Wän, to whose times it is assigned, shines out in the allowance which he makes for those affections.

1 On dashed my four steeds, without halt, without stay,
Though toilsome and winding from Chow was the way.
I wished to return,—but the monarch's command
Forbade that his business be done with slack hand;
And my heart was with sadness oppressed.

2 On dashed my four steeds; I ne'er slackened the reins.
They snorted and panted,—all white, with black manes.
I wished to return, but our sovereign's command
Forbade that his business be done with slack hand;
And I dared not to pause or to rest.

3 Unresting the Filial doves speed in their flight,
Ascending, then sweeping swift down from the height,
Now grouped on the oaks. The king's high command
Forbade that his business be done with slack hand;—
And my father I left, sore distressed.

4 Unresting the Filial doves speed in their flight,
Now fanning the air, and anon they alight
On the medlars thick grouped. But our monarch's command
Forbade that his business be done with slack hand;—
Of my mother I thought with sad breast.

5 My four steeds I harnessed, all white and black-maned,
Which straight on their way, fleet and emulous, strained.
I wished to return; and now venture in song
The wish to express, and announce how I long
For my mother my care to attest.

III.

The *Hwang-hwang chay hwa;* allusive and narrative. AN ODE APPROPRIATE TO THE DESPATCH OF AN ENVOY; COMPLIMENTARY TO HIM, AND SUGGESTING INSTRUCTIONS AS TO THE DISCHARGE OF HIS DUTY.

This piece also is referred to the time of king Wăn.

1 As the flower that blooms bright on the mountain or lea,
Is the legate, whom charged with high mission we see.
With his suite, all-alert and aye watchful he hies,
That his hand may achieve what his heart shall devise.

2 "Fresh and young are my steeds," so he sang as he sped,
"And the six reins in hand look with ointment o'erspread.
So hurrah! my good horses, dash on at your best,
As now here, and now there, I am pushing my quest.

3 "Many-spotted my coursers, whose hues finely blend,
And the six reins in hand, soft as silk, freely bend.
So hurrah! my good horses, strain tendons and thews,
As now here, and now there, I am searching for news.

4 "With black manes and white coats are the steeds of my car,
And the gleam of the six glossy reins shines afar.
So hurrah! my good horses, ply muscle and leg,
As now here, and now there, for wise counsel I beg.

5 "Dark, with white interspersed, are the coursers I drive;
'Gainst my hands, the reins grasping, in vain would they strive.
So hurrah! my good horses, speed onwards and fly,
As now here, and now there, much inquiring I pry."

IV.

The *Chang te;* allusive and narrative. SETTING FORTH THE CLOSE RELATION AND AFFECTION THAT OUGHT TO OBTAIN BETWEEN BROTHERS.

The Preface assigns the composition of this piece to the duke of Chow, saddened by the justice which he had been obliged to execute on his brothers, the lords of Kwan and Ts'ae;—as has been mentioned on I. xv. II. The ode thus came into use at entertainments given at the court to princes of the same surname as the king.

1 With mass of gorgeous flowers
The cherry trees are crowned,
But none within this world of ours
Like brothers can be found.

2 When awful death comes near,
'Tis brothers sympathize.
When headlong flight fills plain and height,
To brother brother flies.

3 See how the wagtail's head
Quick answers to its tail!
When hardships great befall our State,
Friends are of no avail.
In times of urgent need,
We brothers' help receive.
Then friends, though good, of different blood,
Long sighs will only heave.

4 Brothers indoors may fight;
But insults from without
Join them at once, and they unite
The common foe to rout.
In cases such as this,
In vain to friends we turn.
They may be true, but they'll eschew
The danger they discern.

5 Deaths and disorder o'er,
'Mid peace and rest now cold,
Some men, alas! their brothers pass,
Nor them as friends will hold.

6 With dishes in array,
The cup may oft go round;
But only where brothers are there,
The feast is truly found.
'Tis when they all appear,
And each is in his place,
That child-like joy, without alloy,
Crowns harmony with grace.

7 Children and wife we love;
Union with them is sweet
As lute's soft strain that soothes our pain.
How joyous do we meet!
But brothers, more than they,
Can satisfy the heart.
'Tis *their* accord does peace afford,
And lasting joy impart.

8 For ordering of your homes,
For joy with child and wife,
Consider well the truth I tell;—
This is the charm of life!

V.

The *Fah muh;* allusive. A FESTAL ODE, SUNG AT THE ENTERTAINMENT OF FRIENDS; INTENDED TO CELEBRATE THE DUTY AND VALUE OF FRIENDSHIP, EVEN TO THOSE OF THE HIGHEST RANK.

1 The woodmen's blows responsive ring,
As on the trees they fall;
And when the birds their sweet notes sing,
They to each other call.
From the dark valley comes a bird,
And seeks the lofty tree.
Ying goes its voice, and thus it cries,
"Companion, come to me."
The bird, although a creature small,
Upon its mates depends;
And shall we men, who rank o'er all,
Not seek to have our friends?

All Spirits love the friendly man,
And hearken to his prayer.
What harmony and peace they can
Bestow, his lot shall share.

2 *Hoo-hoo* the woodmen all unite
To shout, as trees they fell.
They do their work with all their might;—
What I have done I'll tell.
I've strained and made my spirits clear,
The fatted lambs I've killed.
With friends who my own surname bear,
My hall I've largely filled.
Some may be absent, casually,
And leave a broken line;
But better this than absence by
An oversight of mine.
My court I've sprinkled and swept clean,
Viands in order set.
Eight dishes loaded stand with grain;
There's store of fatted meat.
My mother's kith and kin I wis
I've widely called by name.
That some be hindered better is
Than I give cause for blame.

3 On the hill-side the trees they fell,
All working with good will.
I labour too, with equal zeal,
And the host's part fulfil.
Spirits I've set in order meet,
The dishes stand in rows.
The guests are here; no vacant seat
A brother absent shows.
The loss of kindly feeling oft
From slightest things shall grow,
Where all the fare is dry and spare,
Resentments fierce may glow.
My store of spirits is well strained.
If short prove the supply,
My messengers I straightway send,
And what is needed buy.

I beat the drums, and in the dance
Lead joyously the train.
Oh! good it is, when falls the chance,
The sparkling cup to drain.

VI.

The *T'ëen paou;* narrative. AN ODE RESPONSIVE TO ANY OF THE FIVE PRECEDING. HIS OFFICERS AND GUESTS, FEASTED BY THE KING, CELEBRATE HIS PRAISES, AND DESIRE FOR HIM THE BLESSING OF HEAVEN AND OF HIS ANCESTORS.

1 Heaven shields and sets thee fast.
It round thee fair has cast
Thy virtue pure.
Thus richest joy is thine;—
Increase of corn and wine,
And every gift divine,
Abundant, sure.

2 Heaven shields and sets thee fast.
From it thou goodness hast;
Right are thy ways.
Its choicest gifts 'twill pour,
That last for evermore,
Nor time exhaust the store
Through endless days.

3 Heaven shields and sets thee fast,
Makes thine endeavour last,
And prosper well.
Like hills and mountains high,
Whose masses touch the sky;
Like stream aye surging by;
Thine increase swell!

4 With rite and auspice fair,
Thine offerings thou dost bear,
And son-like give,
The seasons round from spring,
To olden duke and king,
Whose words to thee we bring:—
"For ever live."

5 The Spirits of thy dead
Pour blessings on thy head,
Unnumbered, sweet.
Thy subjects, simple, good,
Enjoy their drink and food.
Our tribes of every blood
Follow thy feet.

6 Like moons that wax in light;
Or suns that scale the height;
Or ageless hill;
Nor change, nor autumn know;
As pine and cypress grow;
The sons that from thee flow
Be lasting still!

VII.

The *Ts'ae we;* allusive and narrative. AN ODE ON THE DESPATCH OF TROOPS TO GUARD THE FRONTIERS ON THE NORTH AGAINST THE WILD TRIBES OF THE HEEN-YUN.

This and the next two pieces form a triad, having reference to the same expedition; this being appropriate to its commencement, those to its conclusion. Maou says the expedition was undertaken in the time of king Wăn, when he was still only duke of Chow, in charge of all the regions of the west, and discharging his duty to the king of Shang. Choo denies that the pieces are of so early an origin, and says that "the son of Heaven" in the 8th ode must be one of the kings of Chow. I agree with him in this, but the date of the composition cannot be determined more particularly.

Though intended to encourage the departing troops, this piece is written as if it were their own composition, giving their feelings on setting out, and in the progress of the expedition, down to its close. So far, the structure may be compared with that of the second ode of this Book.

It is difficult to say who the Hëen-yun, against whom the expedition was directed, really were. Choo simply says that they were "wild tribes of the north." Ch'ing K'ang-shing (about the end of our second century) says that they were the same tribe that in his days went by the name of Hëung-noo. I suppose that both the names are imperfect phonetic expressions of the same sound, which we also have adopted in *Huns*. Wang Taou, who assisted me in the preparation of my larger Work, holds that the Hëen-yun of Yin and Chow, the Hëung-noo of Ts'in and Han, and the Tuh-keueh of Suy and T'ang, all refer to the same tribes. Sze-ma Ts'ëen, in his Record of the House of Chow, and of the Hëung-noo, says that in the time of king E (B.C. 933—909), those northern tribes became very troublesome, and refers to this ode as a composition of that time.

1 Come pluck the ferns, the ferns sharp-pointed take;
The curling fronds now their appearance make.
And now we march. O when shall we return?
Till late next year we must in exile mourn.
So long the husband, parted from his wife,
Shall 'gainst the Heen-yun wage the deadly strife.
'Mid service hard all rest will be denied;—
Northwards we go, to quell the Heen-yun's pride.

2 Come pluck the ferns, the ferns sharp-pointed pull;
Their fronds uncurled, they tender look and cool.
Onwards we march. O when shall we return?
Disconsolate, our hearts in sadness mourn.
Yes, sad our hearts! In sorrow forth we go,
To thirst and hunger and each pinching woe.
While serving thus the frontiers to defend,
To those at home no message can we send.

3 Come pluck the ferns, their sharp points disregard;
Some time has passed, and now their leaves are hard.
What is the date for our return assigned?
Next year's tenth month.—We keep it well in mind.
But the king's work no grudging heart requires;
Denied our rest, we fan our valour's fires.
Home thoughts may often cause us weary hours,
But home we go not, till success is ours.

4 What gorgeous sight was that which fixed our gaze?
The mass of flowers the cherry tree displays.
But here a sight we see, as fair and grand;—
Our leader's car, given by his sovereign's hand.
It stands equipt, imposing in our sight,
With steeds all strong, and eager for the fight.
And shall not we the inspiration own?
One month our arms with victories three shall crown.

5 Grand are those four steeds, harnessed to the car!
Conducted thus, we boldly dare the war.
With confidence the general takes his seat;
The men behind rejoice the foe to meet.
On move the steeds in step. The quiver made
Of seal-skin tough is to the view displayed,
And bow with ivory ends,—the Heen-yun's dread.

Daily each other's courage we provoke,
And hope to end our service by a stroke.

6 Ah! vain our efforts to assuage our grief!
None know our sadness; nought can give relief.
Last year, when from our homes the field we took,
'Twas sweet on willows fresh and green to look.
When we return, 'twill be the winter stern,
And hard our path through snow-clouds to discern.
Alas! how great the toilsome journey's length,
With thirst and hunger to exhaust our strength!

VIII.

The *Ch'uh keu;* narrative. AN ODE OF CONGRATULATION, ON THE RETURN OF THE TROOPS FROM THE EXPEDITION AGAINST THE HEEN-YUN.

The commander of the expedition appears here,—Nan Chung, a cadet of the Nan family; but we know nothing of him from any other source. The Jung mentioned in stanza five would be another barbarous tribe, lying more west than the Hëen-yun.

1 Forth from the city in our cars we drove,
Until we halted at the pasture ground.
The general came, and there with ardour strove
A note of zeal throughout the host to sound.
"Direct from court I come, by orders bound
The march to hasten;"—it was thus he spake.
Then with the carriage-officers around,
He strictly charged them quick dispatch to make:—
"Urgent the king's affairs, forthwith the field we take."

2 While there we stopt, the second corps appeared,
And 'twixt us and the city took its place.
The guiding standard was on high upreared,
Where twining snakes the tortoises embrace,
While oxtails, crest-like, did the staff's top grace.
We watched the sheet unfolding grandly wave;
Each flag around showed falcons on its face.
With anxious care looked on our leader brave;
Watchful the carriage-officers appeared and grave.

3 Nan Chung, our chief, had heard the royal call
To go where inroad by Heen-yuns was made,
And 'cross the frontier build a barrier wall.
Numerous his chariots, splendidly arrayed!
The standards—this where dragons were displayed,
And that where snakes round tortoises were coiled—
Terrific flew. "Northward our host," he said,
"Heaven's son sends forth to tame the Heen-yun wild."
Soon by this awful chief would all their tribes be foiled.

4 When first we took the field, and northward went,
The millets were in flower;—a prospect sweet.
Now when our weary steps are homeward bent,
The snow falls fast, the mire impedes our feet.
Many the hardships we were called to meet,
Ere the king's orders we had all fulfilled.
No rest we had; often our friends to greet
The longing came; but vain regrets we stilled;
By tablets stern our hearts with fresh resolve were thrilled.

5 "Incessant chirp the insects in the grass;
All round about the nimble hoppers spring.
From them our thoughts quick to our husbands pass,
Although those thoughts our hearts with anguish wring.
Oh! could we see them, what relief 'twould bring!
Our hearts, rejoiced, at once would feel at rest."
Thus did our wives, their case deploring, sing;
The while our leader farther on had pressed,
And smitten with his power the wild Jung of the west.

6 The spring days now are lengthening out their light;
The plants and trees are dressed in living green;
The orioles resting sing, or wing their flight;
Our wives amid the southernwood are seen,
Which white they bring, to feed their silkworms keen.
Our host, returned, sweeps onwards to the hall,
Where chiefs are questioned, shown the captives mean
Nan Chung, majestic, draws the gaze of all,
Proud o'er the barbarous foe his victories to recall.

IX.

The *Te too;* narrative. AN ODE OF CONGRATULATION, SPECIALLY INTENDED FOR THE TROOPS, ON THE RETURN OF THE EXPEDITION AGAINST THE HEEN-YUN.

The congratulation is given in a description of the anxiety and longing of the soldiers' wives for their return. I have supposed that one lady speaks throughout.

1 The russet pear tree stands there all alone;
How bright the growth of fruit upon it shown!
The king's affairs no stinting hands require,
And days prolonged still mock our fond desire.
But time has brought the tenth month of the year;
My woman's heart is torn with wound severe.
Surely my warrior lord might now appear!

2 The russet pear tree stands there all alone;
How dense the leafy shade all o'er it thrown!
The king's affairs require no slackening hand,
And our sad hearts their feelings can't command.
The plants and trees in beauty shine; 'tis spring.
From off my heart its gloom I fain would fling.
This season well my warrior home may bring!

3 I climbed that northern hill, and medlars sought;
The spring nigh o'er, to ripeness they were brought.
"The king's affairs cannot be slackly done:"—
'Tis thus our parents mourn their absent son.
But now his sandal car must broken be;
I seem his powerful steeds worn out to see.
Relief has gone! He can't be far from me!

4 Alas! they can't have marched; they don't arrive!
More hard it grows with my distress to strive.
The time is passed, and still he is not here!
My sorrows multiply; great is my fear.
But lo! by reeds and shell I have divined.
That he is near, they both assure my mind;—
Soon at my side my warrior I shall find!

The same, *Latinè.* By W. T. Mercer.

Sola pyrus rubro fructu se tollit in horto;
(Regis solerti est res facienda modo.)

Tempora labuntur. Nunc et sol mense videtur
In decimo; in decimo mense Diana latet.
At nobis luctu muliebria corda moventur.
Ah, si heros noster posset adire domum!

Sola pyrus multis foliis se tollit in horto:
(Regis solerti est res faciendâ modo.)
Quid si per terram totam virgulta virescant,
Et patulis arbor luxuriosa comis,
Tristis ego! Ah, utinam vir noster sanus adesset,
Abjectis calamis, enseque deposito!

Ascensu vici Borealis culmina montis,
Mespilus acceptas quà mihi pandit opes.
(Gnaviter at Regis nostri sunt res faciendæ,
Si doleant matres, tristitiâque gemant.)
Deficit et currus, fessi sunt quadrijugesque.
Nonne miles noster nunc prope tendit iter?

Attamen haud veniunt; animos spes ludit inanes,
Sollicito nec mens ægra dolore vacat.
Tempora labuntur; luctus augentur in illis:
Infelix adsum! noster amicus abest!
Ah, nunc testudo cannæque loquuntur, et ille
Hâc possit forsan nocte redire domum!

X.

The *Nan kae*. This is one of the six odes which are commonly spoken of as having been lost. Choo, however, contends that they were only the names of tunes, played on the organ, and never were intended to be sung. But he can hardly be correct in this, for we have notices in "the Little Preface" of the subjects of all the six. The subject of the Nan kae was: —FILIAL SONS ADMONISHING ONE ANOTHER ON THE DUTY OF SUPPORTING THEIR PARENTS.

BOOK II.

THE DECADE OF PIH HWA.

I.

Text wanting.

The *Pih-hwa*. THE UNSULLIED PURITY OF FILIAL SONS.

II.

Text wanting.

The *Hwa shoo*. THE HARMONY OF THE SEASONS, AND THE ABUNDANCE OF THE HARVESTS, SEEN ESPECIALLY IN THE LARGE PRODUCE OF THE MILLET CROPS.

III.

The *Yu le*; allusive and narrative. AN ODE USED AT DISTRICT ENTERTAINMENTS, CELEBRATING THE ABUNDANCE OF EVERYTHING, AND THE PROSPERITY OF THE TIMES.

The idea of the prosperity of the times is found by taking both parts of the first three stanzas as allusive;—which, I should have said myself, makes them metaphorical. That fish of so many different kinds should be taken in a contrivance consisting only of a few bamboos inartificially put together, showed how good government produced an abundance of all material resources; the abundant supply of good spirits was also a proof of the general prosperity.

The domain of the king was divided into six districts, of which the more trusted and able officers were presented every third year to the king, and feasted, the general superintendents of the districts presiding on the occasion.

1 By means of simplest fish-trap that men make,
Sand-blowers small and yellow-jaws they take;—
Such the result good rule ensures.
And here our host his spirits forth has set,
Good and abundant; proof we now are met,
When ordered rule large wealth secures.

2 In simplest fish-traps that might useless seem,
They take abundant store of tench and bream;—
Such issue from our good rule springs.
And here our host his spirits forth has set,
Abundant, good;—sure proof we now are met,
When ordered rule great riches brings.

3 Into the simplest fish-traps largely go
Mudfish and carp;—captures that clearly show
How with good rule the land is crowned.
And here our host his spirits forth has set,
Good and most ample;—proof we here are met,
When ordered rule makes wealth abound.

4 The mats in great abundance viands show;
And these of rarest quality we know.

5 The viands excellent are here revealed;
Both land and sea their contributions yield.

6 Viands in ample store the feast displays;
And all in season, all beyond our praise.

IV.

Text wanting.

The *Yĕw kăng*. ALL THINGS PRODUCED ACCORDING TO THEIR NATURE.

V.

The *Nan yĕw kĕa yui*; allusive. A FESTAL ODE APPROPRIATE TO THE ENTERTAINMENT OF WORTHY GUESTS, AND CELEBRATING THE GENEROUS SYMPATHY OF THE ENTERTAINER.

1 The fishers of the south for barbel make
Sharp search, and many with their baskets take.
The host his noble guests has gathered here;
They drink with him, and joyous share his cheer.

2 The barbel of the south are largely caught
In wicker nets, which then to land are brought.
The host has round him called each noble guest;
They drink with him, delighted with the feast.

3 The southern trees with drooping branches grow,
Round which the sweet gourds clasp and twine below.
His noble guests around the host we see;
They drink with him, and feast in cheerful glee.

4 About the Filial doves incessant fly;
Flock follows flock, in wheeling circles high.
The noble guests long at their cups remain;
They freely drink, and then they drink again.

VI.

Text wanting.

The *Sung k'ëw.* How all things attained their greatest height and size.

VII.

The *Nan shan yëw t'ae;* allusive. A festal ode, where the ruler, as the host, celebrates the virtues of his ministers, who are the guests, and supplicates blessings on them.

1 The southern hills the *t'ae* plant show,
The northern yield the *lae.*
Your presence here, my noble guests,
Fills me with rapture high.
'Tis on your strength that all my States depend;
Myriads of years be yours, years without end!

2 On southern hills are mulberry trees,
On northern willows grow.
Your presence here, my noble guests,
Makes my joy overflow.
Your virtue's rays through all my regions shine;
Myriads of years be yours in boundless line!

3 On southern hills the medlars thrive,
And plum-trees in the north.
Your presence here, my noble guests,
The richest joy calls forth.
Parental love ye for my people show,
And may your virtuous fame decay ne'er know!

4 The southern hills the *k'aou* display,
The northern have the *new.*

Here at our feast, my noble guests,
My heart rests glad in you.
The eyebrows of long life your foreheads crown;
Still wider be your virtuous fame's renown!

5 The honey trees on southern hills,
The *yu* on northern rise,
Your presence here, my noble guests,
Rare happiness supplies.
Gray hair and wrinkled face yours yet shall be:
May future times your sons as prosperous see!

VIII.

Text wanting.

The *Yĕw e.* HOW ALL THINGS WERE PRODUCED AND FLOURISHED AS WAS NATURAL TO THEM.

IX.

The *Luh sĕaou;* allusive. A FESTAL ODE, ON OCCASION OF THE KING'S ENTERTAINING THE FEUDAL PRINCES WHO HAVE COME TO HIS COURT.

1 Tall grows the fragrant southernwood,
On which the dew shines bright.
Now that my noble men I see,
My anxious heart feels light.
We feast, while smiles and chat our joy proclaim;
Such guests deserve prosperity and fame.

2 Tall grows the fragrant southernwood,
On which thick lies the dew.
The presence of these noble men
Gives grace and glory too.
From error's taint is their pure virtue free;
Long may they live, and ne'er forgotten be!

3 Tall grows the fragrant southernwood,
With dew all over wet.
Joyful and unconstrained these guests
Share the rich feast here set.
In concord with their brothers may they dwell,
And happy age their virtue's praises tell!

4 Tall grows the fragrant southernwood,
On which rich lies the dew.
The rein-ends of these noble men
At once engaged my view,
As down they hung, while the bells tinkled sweet
From bar and bit. All good upon them meet!

X.

The *Chan loo;* allusive. A FESTAL ODE, APPROPRIATE TO THE CONVIVIAL ENTERTAINMENT OF THE FEUDAL PRINCES AT THE ROYAL COURT.

1 The dew lies heavy all around,
Nor, till the sun shines, leaves the ground.
Far into night we feasting sit;
We drink, and none his place may quit.

2 The dew lies heavy, and its gems
Stud the luxuriant, grassy stems.
The happy night with wassail rings;
So feasted here the former kings.

3 The jujube and the willow tree
All fretted with the dew we see.
Each guest's a prince of noble line,
In whom the virtues all combine.

4 The *t'ung* and *e* their fruits display,
Pendent from every graceful spray.
My guests are joyous and serene,
No haggard eye, no ruffled mien.

BOOK III.

THE DECADE OF T'UNG KUNG.

I.

THE *T'ung kung;* narrative. A FESTAL ODE, ON OCCASION OF A FEAST GIVEN BY THE KING TO SOME PRINCE FOR THE MERIT HE HAD ACHIEVED, AND THE CONFERRING ON HIM OF A RED BOW.

In the Book of History, V. xxviii. 4, we have an instance of the conferring by king P'ing on a marquis of Tsin of a red bow, and other gifts which generally accompanied such a token of merit and of the royal favour. Red was the colour of rank and merit with the dynasty of Chow; a red bow was its highest testimonial of merit, and gave to the prince who received it great prerogatives within the sphere of his jurisdiction.

1 The red bows unbent were received, and are kept
In store,—to reward service done for our land.
Lo! here is a prince whose great merit we own;
To him one I give from my heart with glad hand.
The bells and the drums all in order are placed;—
I'll feast the whole morning with this noble guest.

2 The red bows unbent were received, and are fixed
On frames,—to await service done for our States.
Lo! here is a prince who well merits the prize;
With joy my whole heart in his presence dilates.
The bells and the drums in good order all stand;—
And this morning his place shall be on my right hand.

3 The red bows unbent were received, and are placed
In cases,—to show how we merit revere.
Lo! here is a prince such reward who deserves;
For him in my heart's core the love is sincere.
With our bells and our drums the court shall resound,
While for him all the morning the pledge-cup goes round.

II.

The *Ts'ing-ts'ing chay ngo;* allusive and metaphorical. An ode, celebrating the attention paid by the early kings of Chow to the education of talent.

This is the account of the piece given in the Preface and by all the school of Maou. Choo He at one time adopted it, but he afterwards changed his mind; and in his Work on the She he says that it is a festal ode about the royal entertainment of guests. The K'ang-he editors express themselves rather in favour of the old view.—There is nothing, indeed, in the piece to help us clearly to determine the subject of it; but the absence of any mention of guests and their entertainment may be accepted against Choo's interpretation.

1 Bright grows the aster-southernwood,
Luxuriant on that spacious mound.
Our lord, renowned for courtesy,
Wakes in our hearts a joy profound.

2 The aster, clothing yonder isle,
Its colour throws o'er all the stream.
When we our noble lord behold,
Our hearts reflect his gladdening beam.

3 The aster on that lofty height
In beauteous state luxuriant grows.
An hundred sets of cowries bright
Our noble lord on us bestows.

4 Our youth were like the willow boat,
Sinking and rising on the tide.
Our noble lord now for them cares;—
In him our resting hearts confide.

III.

The *Luh yueh;* narrative. Celebrating a successful expedition against the Heen-yun, and especially the character and conduct of Keih-foo who commanded in it.

With this piece commence what are called "the Ya odes of a changed character." The twenty-two pieces which precede are all, we saw, referred to the earlier and more prosperous times of the Chow dynasty. This and the thirteen which follow are referred, by the critics of the old school, to the time of king Seuen, a monarch of great merit, B.C. 826—781, in whose first year the expedition here commemorated took place. Choo says:—

"After kings Ching and K'ang, the House of Chow fell into decay. Le, the eighth king from K'ang, was so oppressive, that the people drove him from his capital, when he took up his residence in Che (in Hoh Chow, department P'ing-yang, Shan-se). The Hëen-yun took advantage of the internal disorder, and invaded and ravaged the country, till on the king's death, his son Tsing, known as king Seuen, succeeded to the throne, and despatched against them Yin Keih-foo, whose successful operations were sung by the writer of this piece."

The general Keih-foo appears in Part III., as the author of two of the pieces in Book iii., which may be accepted as an illustration of what is said in st. 5, that he was as great in peace as in war. He must have been viscount of Yin, a territory in the royal domain,—in the present department of Ho-nan, Ho-nan. Of the Chang Chung mentioned in the last stanza nothing is known, though he must have been distinguished by his character.

The Haou in st. 4 is probably the name of the capital. Tsëaou, Hwoh, and Fang can hardly be said to be identified; but it is evident that the Hëen-yun had penetrated to the heart of the royal domain. The name of T'ae-yuen in st. 5 remains in the department of Shan-se which is still so called.

The sixth month is mentioned in st. 1, to show the urgency of the occasion, it being contrary to rule and custom to undertake any military expedition till the labours of the husbandman were over.

1 When the sixth month had come, the turmoil of war
Burst suddenly forth, and each quick-harnessed car
Stood ready to move, with its steeds keen and strong,
While heavier cars bore the baggage along.
Fierce blazing, the Heen-yun had mustered their men;
No recreant there, all was urgency then.
The king gave the word; we were mustered and gone,
To rescue from foemen the kingdom and throne.

2 Well matched in their strength were the horses, and black,
And trained to the reins, as they tighten or slack.
Ere the sixth month was o'er, the field we could take;
No more preparation we needed to make.
With all our accoutrements fully complete,
Each day thirty *le* went our hurrying feet.
The king gave the word; we were mustered and gone,
With courage all ardent to help Heaven's son.

3 Long and stout were the steeds, attached to each car,
With broad heads that scented the battle afar.
We smote the Heen-yun, and great merit obtained,
Nor flagged in our efforts till triumph was gained.

The eye of our leader was careful and stern,
Discharging his service, bright glory to earn;
Determined the war to such issue to bring,
As would firmly establish the throne of the king.

4 For themselves badly judging, the Heen-yun go,
Bold to occupy Tseaou, and seize upon Hwoh.
Haou and Fang they o'erran, still issuing forth,
Till, crossing the King, they pressed on to the north.
Our flags showed the falcons in blazonry bright,
And gaily their streamers all fluttered in white.
Ten chariots of war, all imposing and strong,
Led proudly the van of our conquering throng.

5 The workmen had laboured to perfect each car,
Well balanced, before and behind, for the war.
Its four steeds were mighty, unmatched in their strain,
And yielding at once to each touch of the rein.
We smote the Heen-yun; ay, we conquered, and then
We pursued them in flight to the far T'ae-yuen.
As in peace, so in war, our Keih-foo is great,
Affording a pattern to all in each State.

6 And now at the banquet, forgotten all care,
He feasts with his friends, feeling happiness rare.
The tedious marches are all over now,—
The marches we travelled, returning from Haou.
To his friends the bright spirits his welcome convey;
Minced carp and roast turtle the mats all display.
And who are the guests? There above every other
Sits Chang Chung, renowned as a son and a brother.

IV.

The *Ts'ae k'e;* allusive and narrative. CELEBRATING FANG SHUH, AND HIS SUCCESSFUL CONDUCT OF A GRAND EXPEDITION AGAINST THE TRIBES OF THE SOUTH.

Chinese chronologers assign this expedition to B.C. 825, the year following that against the Hëen-yun, celebrated in the last piece. Of Fang Shuh no farther account can be given. He may have been chief of the territory of Fang, mentioned in III. 4; and from the concluding stanza it is inferred that he had served against the Hëen-yun, under Keih-foo.

The first three lines of the piece give us a note of time, and are supposed to indicate the prosperity of Seuen's government, under which the

people were bringing the land into cultivation. If the 3000 chariots in the first stanza be not a poetical exaggeration, the whole force must have amounted to 300,000 men. Each war-chariot carried three mailed warriors, and had attached to it seventy-two footmen, with twenty-five men to look after the baggage-waggons, cooking, &c.;—altogether a hundred men.

The wild tribes of the south went under the general name of *Man*. *King* is the name by which the great and barbarous state of Ts'oo first appears in Chinese history. See on IV. iii. V.

1 In those new fields, till the last year untilled,
And acres which this year the grain first filled,
White millet there they reaped with eager hand,
When Fang Shuh came, the army to command.
Three thousand chariots for his orders wait,
Surrounded by a host, well trained, elate,
He led them on. His car four piebalds drew,
That moved like one great steed to human view.
A royal gift, it shone in glittering red,
With bamboo chequered screen, and quiver made
Of seal-skin strong. The gilt hooks we could tell
On each steed's breast; the rein-ends graceful fell.

2 Where toil last year had opened harvests new,
And where about the villages it grew,
White millet there they reaped with eager hand,
When Fang Shuh came, the army to command.
His cars three thousand; on his banners shone
Snake, tortoise, dragon, as he led them on.
Gay was his yoke; his naves were lacquered red;
Two tinkling bells hung from each horse's head.
He wore the robes the king's gift had bestowed;
Beneath, the red knee-covers brightly glowed.
Rare gems upon his girdle-pendant hung,
Flashed as they moved, and sounded as they swung.

3 Swift as the soaring falcon cleaves the sky,
And wheels about in airy circles high,
Descending then, and lighting where it rose;
So Fang Shuh led his troops against their foes.
Round the war chariots, full three thousand strong,
Close marched the men, a well-trained warrior throng.
The bells and drums his orders clear expressed,
And then the marshalled forces he addressed,

And wise arrangements made. The battle raged,
While the drums rolled, inspiring all engaged.
Victory once gained, a lighter sound they gave,
The while he ordered back the victors brave.

4 The savage hordes of King, made blind by fate,
Had madly dared to oppose our larger state.
Although Fang Shuh was ripe with growing years,
Yet in his plans a vigorous force appears.
Leading his troops, the hostile chiefs he bound
For question, with a captive crowd around.
How numerous were his chariots in the fray,
Numerous, and all arrayed in grand array,
Like rattling thunder in assaulting speed!
Oh! grand in wisdom was he as in deed!
The Heen-yun he had smitten to the ground;
The awe-struck tribes of King his prowess owned.

V.

The *Keu kung;* narrative. CELEBRATING A GREAT HUNTING, PRESIDED OVER BY KING SEUEN, ON OCCASION OF HIS GIVING AUDIENCE TO THE FEUDAL PRINCES AT THE EASTERN CAPITAL OF LOH.

One of the great undertakings of the famous duke of Chow was the building of Loh, a few miles from the present city of Loh-yang. King Woo had intended to fix there the capital of his kingdom, but his immediate successors did not carry out his idea. So long as the dynasty was vigorous, however, the kings made progresses to Loh, and there gave audiences to the lords of the States. This practice, which was fallen into disuse, was revived by Seuen, the more emboldened to do so through the renown and strength acquired by the victories over the Hëen-yun and the Man. He met the lords at Loh, and took the opportunity to have with them a great hunting in that part of the country.

Foo, in st. 2, was one of the eleven meres of the kingdom,—in the present district of Chung-mow; and Gaou, in st. 3, was a hill in the district of Yung-yang:—both in the department of K'ae-fung.

1 Our chariots were well built and firm,
Well matched our steeds, and fleet and strong.
Four, sleek and large, each chariot drew,
And eastward thus we drove along.

2 Our hunting cars were light and good,
Each with its team of noble steeds.

Still further east we took the way
To Foo-mere's grassy plains that leads.

3 Loud-voiced, the masters of the chase
Arranged the huntsmen, high and low.
While banners streamed, and ox-tails flew,
We sought the prey on distant Gaou.

4 Each with full team, the princes came,
A lengthened train in bright array.
In gold-wrought slippers, knee-caps red,
They looked as on an audience day.

5 Each right thumb wore the metal guard;
On the left arm its shield was bound.
In unison the arrows flew;
The game lay piled upon the ground.

6 The leaders of the tawny teams
Sped on their course, direct and true.
The drivers perfect skill displayed;
Like blow well aimed each arrow flew.

7 Neighing and pleased, the steeds returned;
The bannered lines back slowly came.
No jostling rude disgraced the crowd;
The king declined large share of game.

8 So did this famous hunt proceed!
So free it was from clamorous sound!
Well does our king become his place,
And high the deeds his reign have crowned!

VI.

The *Keih jih*; narrative. CELEBRATING A HUNTING EXPEDITION BY KING SEUEN ON A SMALLER SCALE, ATTENDED BY THE OFFICERS OF THE COURT, AND WITHIN THE ROYAL DOMAIN.

The mention of the Ts'eih and the Ts'eu shows that the hunting was conducted not far from the western capital. The former stream rises in the district of T'ung-ngan, department Se-gan, and is joined by the Ts'eu, which has come from Luh-chow. The united stream flows into the Wei, in the district of Lin-t'ung.

1 The day *Mow-shin* was lucky found;
Then to the Sire of steeds we prayed.
Our cars and teams and gear were good;—
We scour the heights where wild game strayed.

2 And *Kang-woo* also lucky proved;
We picked our steeds, and chose our ground,—
Where stags and does by Ts'eih and Ts'eu
Made sport for him whom Heaven had crowned.

3 We viewed the plain where teeming game
Now shivering stand, now frantic run;
Here two, there three. We charged along,
Pleasure to yield to Heaven's great Son.

4 We bend our bows; our shafts we grasp;
There lies the huge behemoth low,
And boars are pierced:—spoil for the guests,
At court, when wine-cups overflow.

VII.

The *Hung-yen*; allusive. THE PEOPLE, REGATHERED INTO COMMUNITIES UNDER KING SEUEN, PRAISE THE OFFICERS BY WHOM THIS HAD BEEN ACCOMPLISHED.

1 With rustling wings the wild geese fly,
Round fields long strange to hand of toil.
Called by the officers in charge,
We labour *on the desert soil.*
Sad is our *state, but sadder still*
The hearts *no wedded love can fill.*

2 The wild *geese fly about, and light*
Amid the marsh, where grain once shone.
We rear the walls as we are told;—
Five thousand feet are quickly done.
Great is the toil, and sore the pain,
But peaceful homes will rise again.

3 The wild geese fly with plaintive note,
That sadly suits our weary sighs.
But those whose orders we obey,—
They see our pain; and they are wise.
If they had not been men of sense,
They had rebuked our insolence.

VIII.

The *T'ing-lëaou;* narrative. DESCRIBING THE ANXIETY OF SOME KING — SUPPOSED TO BE KING SEUEN — NOT TO BE LATE AT HIS MORNING LEVEE.

Each stanza is to be taken as a soliloquy of the king, waking, now and again, in his anxiety not to be late. A large torch was kept burning all night (inside the entrance gate, leading to the hall of audience), made of links or faggots bound together. That in the courtyard of the king's palace was composed of 100 faggots. The princes and nobles repaired to the hall of audience at early dawn, when the king would be ready to receive them. He here judges of the time from what was, or what he fancied must be, the state of the great torch.

1 How goes the night? For heavy morning sleep
Ill suits the king who men would loyal keep.
The courtyard, ruddy with the torch's light,
Proclaims unspent the deepest hour of night.
Already near the gate my lords appear;
Their tinkling bells salute my wakeful ear.

2 How goes the night? I may not slumber on.
Although not yet the night is wholly gone,
The paling torch-light in the court below
Gives token that the hours swift-footed go.
Already at the gate my lords appear;
Their tinkling bells with measured sound draw near.

3 How goes the night? I may not slumber now.
The darkness smiles with morning on its brow.
The courtyard torch no more gives forth its ray,
But heralds with its smoke the coming day.
My princes pass the gate, and gather there;
I see their banners floating in the air.

IX.

The *Mëen shwuy;* allusive. BEWAILING THE DISORDER OF THE TIMES AND THE GENERAL INDIFFERENCE TO IT, AND TRACING IT TO THE SLANDERERS ENCOURAGED BY MEN IN AUTHORITY.

1 The waters flow with volume vast,
Straight to the ocean's mighty court;
Swift fly the soaring falcons past,
And to their resting-place resort.

But through the land disorder wends,
And with it none will dare to cope.
Ye kinsmen near, ye honoured friends,
Ye people, why abandon hope?
Alas that you the struggle shun,
And leave your parents all undone!

2 Their bed the mighty waters leave,
And ruin spread the country o'er.
The sky on wing the falcons cleave;—
High and yet higher still they soar.
So is it with the lawless crew,
Whose evil courses know no bound.
I think of them, and start to do.
Alas! I go but round and round.
Still in my heart fast dwells its grief;
I vainly strive to find relief.

3 With volume vast the waters flow,
But still within their channel run.
And swiftly as the falcons go,
The vault that copes the hill they shun.
And can we then no method find
To check the talk that fills the land?
No means devise to curb or bind
The idle tongue and wanton hand?
Watch, friends, yourselves; watch reverently,
And slanderous tongues will silent be!

X.

The *Hoh ming;* metaphorical. CERTAIN MORAL LESSONS FROM NATURAL FACTS

The Chinese original does not give the moral lessons, and there is not an agreement among the critics as to what they are. The version gives them very much according to the views of Choo He.

1 All true words fly, as from yon reedy marsh
The crane rings o'er the wild its screaming harsh.
Vainly you try reason in chains to keep;—
Freely it moves as fish sweeps through the deep.

Hate follows love, as 'neath those sandal trees
The withered leaves the eager searcher sees.
The hurtful ne'er without some good was born;—
The stones that mar the hill will grind the corn.

2 All true words spread, as from the marsh's eye
The crane's sonorous note ascends the sky.
Goodness throughout the widest sphere abides,
As fish round isle and through the ocean glides.
And lesser good near greater you shall see,
As grows the paper shrub 'neath sandal tree.
And good emerges from what man condemns;—
Those stones that mar the hill will polish gems.

BOOK IV.

THE DECADE OF K'E-FOO.

I.

THE *K'e-foo;* narrative. THE SOLDIERS OF THE ROYAL GUARD COMPLAIN OF THE SERVICE IMPOSED ON THEM BY THE MINISTER OF WAR.

This piece is to be referred to the concluding years of Seuen's reign, when both his character and administration had deteriorated. In his 39th year, B.C. 788, his army had sustained a great defeat from some of the northern tribes, which he made preparations to avenge in the following year. The regular levies for such a service being insufficient, he ordered his own guards, it is supposed, to join the force for the north; and we have in the piece their complaint at being called to a duty which did not belong to them;—directed nominally against the minister of War, but really against the king.

1 Hear, minister of War, the charge we bring!
We are the teeth and talons of the king;
Close to his person is our place.,
Why have you sent us to this homeless life,
Where far from court we roam, 'mid miseries rife?
Why are we doomed to this disgrace?

2 Hear, minister of War, the accusing word!
We are the taloned soldiers of our lord,
And near his person should have rest.
But you from court have sent us far away,
Where ceaselessly we toil from day to day,
By constant misery oppressed.

3 Hear, minister of War, whose erring deed
Has paid our valour with a sorry meed,
When we should near the court reside.
Why have you sent us far to suffer grief,
And leave our mothers longing for relief,
With all their cooking labours tried?

II.

The *Pih kew;* narrative. THE WRITER EXPRESSES HIS REGRET AT THE ABANDONMENT OF PUBLIC LIFE BY AN OFFICER WHOM HE ADMIRED.

1 Free let the brilliant white colt eat
The tenderest produce in my yard.
Secure it by the neck and feet;—
And this morn's pleasure safely guard.
Its owner, cherished in my heart,
Shall then with me at ease abide.
Alas that he should e'er depart.
And hermit-like his merit hide!

2 Free let the brilliant white colt eat
The bean-sprouts growing in my yard.
Secure it by the neck and feet,
This evening's joy thus safely guard.
Its owner, cherished in my heart,
Shall then be here, a guest admired.
O could I wile him from the part
He wants to play, from men retired!

3 O leave thy colt of brilliant white!
If thou to me would'st blithely come,
As duke or marquis, honours bright
Thou should'st obtain, and in thy home
Find endless joy. Try to restrain,
With strictest curb, thy roaming mind;
And from the hermit-life refrain,
To which thou art so much inclined.

4 'Tis vain. The brilliant white colt view,
Deep in that empty valley stand,
Before it placed a bundle new
Of grass plucked by its master's hand.
That master as a gem I hold.
O that, relenting, he may send
What I'll prize more than gems or gold,—
News that he still remains my friend!

III.

The *Hwang nëaou;* metaphorical. SOME OFFICER, WHO HAD WITHDRAWN TO ANOTHER STATE, FINDS HIS EXPECTATIONS OF THE PEOPLE THERE DISAPPOINTED, AND PROPOSES TO RETURN TO THE ROYAL DOMAIN.

1 Thou yellow-plumaged bird, O spare
The paper-shrubs and fields of grain!
For me these people show no care;—
I long for kin and home again.
That we judged ill, when we came here,
Does from their cold neglect appear.

2 The mulberry trees and fields of maize,
Thou yellow-plumaged bird, eschew!
These people are a dullard race;—
I long my brethren's face to view.
That we judged ill, when we came here,
Does from their cold neglect appear.

3 Thou yellow-plumaged bird, O fly
Those oak-trees, nor the millet eat!
From this bad land I back must hie;—
I long my father's kin to greet.
That we judged ill, when we came here,
Does from their cold neglect appear.

IV.

The *Wo hing k'e yay;* narrative. AN OFFICER, WHO HAD LEFT THE ROYAL DOMAIN, AND SOUGHT FOR PROTECTION IN A STATE WHERE HE HAD AFFINITIES BY MARRIAGE, RELATES HIS DISAPPOINTMENT, AND THE UNWORTHY CAUSE OF IT.

1 All through the fields I travelled sad,
Th' ailanthus foul my only shade.
Through our relationship I came,
Shelter to find with you and aid.
But me you show no wish to entertain;—
Back to my State and clan I go again!

2 All through the fields I travelled sad,
And for my food the sheep's-foot cooked.

Through our relationship, to you
For lodging for a time I looked.
But me you show no wish to entertain ;—
Back to my kindred now I go again !

3 All through the fields I went and tried
Hunger with pokeweed to appease.
I came to you ; your love is cold ;
And your new mate you seek to please.
Grant that your heart her riches have not won,—
Her charms are new ; my relative's are gone !

V.

The *Sze kan ;* narrative. ON THE COMPLETION OF A ROYAL PALACE; DESCRIPTION OF IT, AND GOOD WISHES FOR THE BUILDER AND HIS POSTERITY.

The old interpreters all say that the builder of the palace here was king Seuen. The view is not unlikely, and we must refer the time of the composition to the early part of his reign. The piece was probably made for a festival on the completion of the palace.

The two last stanzas set forth graphically the different estimates taken in China of the value of sons and daughters in a family. As it was in the days of king Seuen 2600 years ago, so it is now.

1 On yonder banks a palace, lo ! upshoots,
The tender blue of southern hill behind ;
Firm-founded, like the bamboo's clamping roots ;
Its roof made pine-like, to a point defined.
Fraternal love here bear its precious fruits,
And unfraternal schemes be ne'er designed !.

2 Ancestral sway is his. The walls they rear,
Five thousand cubits long ; and south and west
The doors are placed. Here will the king appear,
Here laugh, here talk, here sit him down and rest.

3 To mould the walls, the frames they firmly tie ;
The toiling builders beat the earth and lime.
The walls shall vermin, storm, and bird defy ;—
Fit dwelling is it for his lordly prime.

4 Grand is the hall the noble lord ascends ;—
In height, like human form most reverent, grand ;
And straight, as flies the shaft when bow unbends ;
Its tints, like hues when pheasant's wings expand.

5 High pillars rise the level court around;
The pleasant light the open chamber steeps;
And deep recesses, wide alcoves, are found,
Where our good king in perfect quiet sleeps.

6 Laid is the bamboo mat on rush mat square;—
Here shall he sleep, and, waking, say, "Divine
"What dreams are good? For bear and grisly bear,
And snakes and cobras, haunt this couch of mine."

7 Then shall the chief diviner glad reply,
"The bears foreshow that Heaven will send you sons.
The snakes and cobras daughters prophesy.
These auguries are all auspicious ones."

8 Sons shall be his,—on couches lulled to rest.
The little ones, enrobed, with sceptres play;
Their infant cries are loud as stern behest;
Their knees the vermeil covers shall display.
As king hereafter one shall be addressed;
The rest, our princes, all the States shall sway.

9 And daughters also to him shall be born.
They shall be placed upon the ground to sleep;
Their playthings tiles, their dress the simplest worn;
Their part alike from good and ill to keep,
And ne'er their parents' hearts to cause to mourn;
To cook the food, and spirit-malt to steep.

VI.

The *Woo yang;* narrative. SUPPOSED TO CELEBRATE THE LARGENESS AND CONDITION OF KING SEUEN'S FLOCKS AND HERDS; WITH AN AUSPICE OF THE PROSPERITY OF THE KINGDOM.

1 Who dares to say your sheep are few?
The flocks are all three hundred strong.
Who dares despise your cattle too?
There ninety, black-lipped, press along.
Though horned the sheep, yet peaceful each appears;
The cattle come, with moist and flapping ears.

2 These climb the heights, those drink the pool;
Some lie at rest, while others roam.

With rain-coats, and thin splint hats cool,
And bearing food, your herdsmen come.
In thirties, ranged by hues, the creatures stand;
Fit victims they will yield at your command.

3 Your herdsmen twigs and faggots bring,
With prey of birds and beasts for food.
Your sheep, untouched by evil thing,
Approach, their health and vigour good.
The herdsman's waving hand they all behold,
And docile come, and pass into the fold.

4 Your herdsmen dream;—fish take the place
Of men; on banners falcons fly,
Displacing snakes and tortoises.
The augur tells his prophecy:—
"The first betoken plenteous years; the change
Of banners shows of homes a widening range."

VII.

The *Tsëeh nan shan;* allusive and narrative. A LAMENTATION OVER THE MISERABLE STATE OF THE KINGDOM, DENOUNCING THE INJUSTICE AND CARELESSNESS OF THE GRAND-MASTER YIN AS THE CAUSE OF IT, AND THE CONDUCT OF THE KING.

This piece, and all that follow to the end of the Part, are assigned by the old interpreters to the reign of king Yëw (B.C. 780—770), though the evidence for assigning to them such a date is only sufficient in the case of a few of them. Yëw was son to king Seuen, but was worse than the father in the days of his decline, and resembled him in none of the higher qualities which ennobled the earlier period of his reign. His comparatively short reign ended in his violent death, and immediately after there took place the removal of the royal residence to the eastern capital,—the great event in the history of the Chow dynasty.

Keih-foo, the hero of the third ode of the third Book, was a Yin, and the minister against whom this piece is directed was, probably, his son or grandson. He is styled "Grand-master," and was thus one of "the three *Kung*," the highest ministers at the court of Chow;—see the Book of History, V. xx. 3. We must believe, indeed, that he was the chief of the three, the principal administrator of the government.

A Këa-foo is twice mentioned in the Ch'un Ts'ëw, in the time of duke Hwan of Loo, as coming on messages from the royal court to Loo. He would be a son or grandson of the writer of this piece.

1 That southern hill, sublime, uprears its craggy height;
Such thou, Grand-master Yin, before the nation's sight!

Burning with inward grief, none name thee even in jest;
Ruin impends, but thou delay'st the needed quest.

2 Sublime that southern hill, with vegetation grand!
More awful thou, great Yin, whom as unjust we brand.
With pestilence and death, Heaven aids disorder's sway;
A silent nation frowns;—*thou* changest not thy way!

3 On Yin our Chow depends. By justice he should bind
Our many States in one, with no disloyal mind,
And guide the people right, thus helpful to the king.
O cruel Heaven, that he such woes on all should bring!

4 In him, himself inert, the people put no trust.
He, treacherous, from place and council keeps the just.
Mean men, unfairly screened, the common weal destroy,
And his vile relatives the highest posts enjoy.

5 Great Heaven, unjust, the land exhausts with all these pains.
Great Heaven, unkind, these woes upon it ceaseless rains.
Oh! were the good in power, men's hearts would be at peace!
And 'neath impartial rule, our wranglings soon would cease.

6 O great unpitying Heaven, our troubles have no close!
With every month they grow; men's minds know no repose.
My heart with grief is drunk. What weak hand holds the reins?
'Tis Yin's supineness that augments the people's pains.

7 I yoke my steeds long-necked, and through the land I hie.
From the distress on every side vain the attempt to fly!

8 Here evil rampant bares the spear;—they fight with rage,
Then pacified and friends, in revel they engage.

9 This is from Heaven unjust. Our king has no repose.
Infatuate Yin rejects all counsellors as foes.

10 This song by me, Kea-foo, the king's sad case relates.
Would he but change his heart, and nurse the myriad States!

VIII.

The *Ching yueh;* narrative, allusive and metaphorical. A LAMENTATION OVER THE MISERIES OF THE KINGDOM, AND THE RUIN COMING ON IT, ALL THROUGH THE KING'S EMPLOYMENT OF WORTHLESS CREATURES, AND HIS INDULGENCE OF HIS FAVOURITE PAOU SZE.

The mention of Paou Sze in stanza 8th determines the date of this composition as belonging to the reign of king Yëw. This lady Sze of Paou was Yëw's favourite concubine, raised in the end to be his wife. For her sake he degraded his proper queen; and his besotted attachment to her was the cause of his own death, and of the greatest miseries to the kingdom.

1 On the brow of the summer the hoar-frost abounds;
Sorrow's wound rankles deep in my heart,
And calumnies base, that the people perplex,
Daily waxing, inflict sharper smart.
All alone I am placed, none by me to stand;
Griefs intense more and more fill my breast.
Cares increase and disturb my sorrowful mind;
Both in body and soul I'm distressed.

2 O father and mother who bore me, your son,
Was it only to suffer such woe?
Why was I not born ere these evils arrived?
Or why came they ere I am laid low?
I hear their good words, which are but from the lip,
And their bad words have no deeper seat.
So shallow those men! And the more that I grieve,
With their fiercer contempt do I meet.

3 With the pang of great misery wringing my heart,
Dwell I thus on this comfortless time;
For the multitudes all will with me be brought
To base servitude, guiltless of crime.
And alas for us all in positions more high!
From what lord shall I now get support?
No more can I tell than,—see yonder a crow!
Can I tell to whose house 'twill resort.

4 Where the forest once grew, we look, and behold!
Faggots only and twiglets are left.
To Heaven 'midst their perils, the people all look,
And lo! Heaven seems of reason bereft.
But is Heaven so dark? When its purpose is fixed,
To its will opposition is vain.
And good is the Ruler supreme, the great God!
He hates none of the children of men.

5 'Tis only fools say that the mountains are low;—
'Gainst such words each high ridge would protest.
And as baseless the talk that is uttered by men,
But the king lets it fly unrepressed.
To ministers old and diviners of dreams
For advice he repairs, but they say,
"We are wise; but of crows which is female, which male,
To pronounce who can tell you the way?"

6 That the heavens are lofty who is there but knows?
Yet beneath them I bow my head low,
And that thick is the earth who is there but feels?
Yet with dainty steps on it I go.
For thus speaking and acting good reason I have,
In the conduct of many around,
Who originate all those calumnies base,
Like the cobra or eft fatal found.

7 Where the fields are rugged and stony, the grain
Yet luxuriantly rises and grows.
Heaven fights against me as if I were its match,
Moves and shakes me, and then overthrows.
As if I were hidden, they sought me at first,
At the court for a pattern to shine.
'Tis with hatred intense they scowl now on me,
And my services curtly decline.

8 With its sorrow my heart is deeply oppressed;
'Tis as if with tight string it were bound.
Now-a-days those who rule no kindness display;
Fierce oppression prevails all around.
Blazing flames that spread wide, and terror inspire,
May perhaps still be quenched at their height.
But our city august, where Chow holds its state,
Through this vile Sze of Paou sinks to night.

9 That such issue will come is ever my thought;
And moreover, O king, let me say,
Like a waggoner you, and fast falls the rain!
Heavy load suits but ill miry clay.
Wheel-aids you may have, but if these you neglect,
And the hands that would help you are spurned,
You soon will be crying, "O sir, give me aid,"
When the car of the State is o'erturned.

10 If your wheel-aids you keep, and get them well plied,
That their help they shall give to each spoke,
And keep on the driver a vigilant eye,
Then your carriage will travel unbroke.
Your load will be safe, and your journey will come,
Though most rugged and hard, to its end;
But these things seem trifles, as looked upon now;
To the peril you will not attend.

11 Shallow ponds on the fish small pleasure bestow;
To the bottom they dive, and there lie.
But the fisherman sharp them clearly perceives,
And a prey to his cunning they die.
And so, men of worth, in this kingdom oppressed,
Little pleasure can ever possess;
For hatred pursues them, where'er they may hide.
How such things fill my heart with distress!

12 Clear sparkle the spirits, set forth at their feasts,
And the mats with fine viands are crowned.
Neighbours there and their kindred in numbers appear,
And the halls with their praises resound.
So is it with those, the unworthy and base;
Such reward by their flattery they gain;
While here I am left, and in solitude pine,
Struggling hard with my grief and my pain.

13 Though mean, they are gifted with houses and lands;
Abjects vile, they their salaries draw;
But the people endure a hard, famished lot,
And are dealt with by Heaven's sternest law.
Rich men may succeed in a time so severe;
With their wealth and their stores they can live.
But alas for the poor, alone, without help!
Should the king not deliverance give?

IX.

The *Shih yueh che kĕaou;* narrative. LAMENTATION OF AN OFFICER OVER PRODIGIES, CELESTIAL AND TERRESTRIAL, BETOKENING THE RUIN OF CHOW. HE EXPOUNDS THE TRUE CAUSES OF THESE AND THE ABOUNDING MISERY; NAMES THE CHIEF CULPRITS, AND DECLARES HIS OWN DETERMINATION TO REMAIN AT HIS POST OF DUTY.

The first three lines of this piece give us a certain date for its composition, and determine it as belonging to the 6th year of Yĕw. The eclipse spoken of is verified by calculation, as having occurred on August 29, B.C. 775, or 776, if A.D. be itself counted 1, the very day and month assigned to it in the text, according to the calendar of Chow.—We have here the earliest date in Chinese history about which there can be no dispute.

Of the various ministers and officers in stanza 4, no details can be given. The wife was the Paou Sze spoken of in the note to the last piece.

1 The sun and moon met in the upper sphere,
The day *Sin-maou*, the tenth month of the year.
The moon was new, as she should re-appear,
And then the sun, eclipsed, showed evils near.
The moon eclipsed before, and now the sun!
Alas! we men below shall be undone.

2 These bodies, erring, what is bad make known;—
Good men neglected; order all o'erthrown.
The moon eclipsed was what full oft takes place;
The sun's eclipse portends a sadder case.

3 And flashing levin shows the want of rest,
With troubled streams, and tumbling mountain's crest.
Large heights subside to vales; deep vales grow hills.
Alas! how does the king not stop these ills?

4 Among the ministers great Hwang presides;
In all their duties Fan the people guides;
Kĕa-pih administers; Chung-yun is cook;
The king's decrees Tsow enters in his book;
K'wei regulates the stud; the guards Yu's sphere;
The wife, in beauty blazing, has no fear.

5 Great Hwang, determined, his own course pursues,
Demands our service, nor enquires our views;
Unroofs our homes; our fields makes moor or marsh;
And "'Tis the law," he says, "I am not harsh."

6 Far-seeing Hwang has built himself a town.
Three ministers are there of wealth o'ergrown.
No single chief he left to guard our king,
While all its streets with hoof and chariot ring.

7 I dare not my own services report;
But slanderous tongues my blameless life distort.
Our ills come not from Heaven, but fawning words
And hidden hate, which schemers wield like swords.

8 Far off my village, great my lack of peace,
And elsewhere I might go to seek for ease.
Others retire, but I shall not be driven
From this my post, though dark the way of Heaven.

X.

The *Yu woo ching*: narrative. A GROOM OF THE CHAMBERS MOURNS OVER THE MISERABLE STATE OF THE KINGDOM, THE INCORRIGIBLE COURSE OF THE KING, AND THE RETIREMENT FROM OFFICE AND RESPONSIBILITY OF MANY, WHILE HE ALONE HOLDS TO HIS POST.

1 O vast and mighty Heaven, why shrinks thy love?
Thy kindness, erst so great, no more we prove.
Sent from above by thine afflicting hand,
Famine and death now stalk throughout the land.
O pitying Heaven, in terrors now arrayed,
No care, no forethought in thy course displayed,
Of criminals I do not think;—they bear
The suffering which their deeds of guilt prepare.
But there are many, innocent of crime,
O'erwhelmed by ruin in this evil time!

2 The honoured name of Chow fades in the past,
And, still augmenting, these sore troubles last.
Their posts the Heads of offices all leave,
While I toil on, none knowing how I grieve!
The three great chiefs, and those whom they direct,
At dawn and dusk, their businesses neglect.
Nor morn beholds at court, nor evening late,
The absent lord of each neglected State.
If thou would'st turn to good, and banish ill,—
But, hapless king, thou sinkest lower still.

3 O glorious Heaven, thy gift the listening ear,
Why justest words will not our monarch hear?
Like traveller, from the right path gone astray,
He knows not whither leads his devious way.
Ye officers, this should your zeal inspire,
And fan of duty the expiring fire.
Of one another you should stand in awe.—
Alas! you heed not Heaven's o'er-ruling law!

4 Deaf to war's lessons, bad he still remains;
To famine blind, from good he still refrains.
Groom of the Chambers I, and nothing more,
Our sad estate I cease not to deplore.
Ye officers, coward-like, your duty shun,
And to the king the truth will not make known.
Whene'er he questions, you give brief reply;
When touched by slander, from the court you fly.

5 Bad is the time! Right words awaken hate.
Who with his tongue what's in his heart will state
Is sure to suffer, while pernicious lies
Are gladly heard, and fulsome flatteries.
The artful speech flows freely like a stream;
At ease the speakers bask 'neath fortune's beam.

6 And difficult the time! Risks manifold
Surround the man who office dares to hold.
Speak what the king impossible shall deem,
And straight his countenance shows angry gleam.
Speak what he likes and fain would carry out,
And straight your friends look on with scorn and doubt.

7 *I* say, "Ye officers, come back to court."
"We have no houses there," is your retort.
My heart is pierced; ensanguined are my tears;
My words but rouse the wrath of him who hears.
But let me ask, "When homes elsewhere you reared,
Who then gave help against the ills you feared?"

BOOK V.

THE DECADE OF SEAOU MIN.

I.

The *Sëaou min;* narrative. A LAMENTATION OVER THE RECKLESSNESS AND INCAPACITY OF THE KING'S PLANS AND OF HIS COUNSELLORS.

The Preface refers the piece to the time of king Yëw; and the reference is very likely.

1 Oh! pitying Heaven grows black with frown,
That darkens far this lower sphere,
For crooked schemes mislead the crown;
Nor halts the king in his career!
All counsels good and wise he spurns;
To counsels bad he eager turns.
I mark his ways with pain and fear.

2 His creatures, impotent and vain,
Now chime, now chafe, in rival mood.
The case deserves our saddest strain!
If one proposes aught that's good,
Against it all are firmly bound;
If bad, then all will rally round.
Where will it end?—I sadly brood.

3 Our wearied oracles are dumb,
And silence keep when we consult.
Our counsellors still thronging come,
With counsels barren of result.
Though full the court, none dares to do;
We plan the way we ne'er pursue,
And halting, helpless still we halt.

4 Ah me! the men who lead the State,
Forsake the wisdom of the past.
Unruled by maxims wise and great,
They veer with every fitful blast.

They cannot on themselves rely.
Builders, they ask each passer-by,
And leave their work undone at last.

5 Unsettled though the land we see,
The many foolish, some are wise;
And scanty though the people be,
Yet some can see, and some devise.
Some gravely think, and some have tact;
Yet borne upon the cataract,
We sink in ruin, ne'er to rise.

6 Who dares unarmed the tiger face?
Who boatless dares to tempt the Ho?
E'en their small wits see such a case,
But nothing greater do they know.
With fear and caution should we tread,
Like men above some torrent's bed,
Or those upon thin ice who go.

II.

The *Sëaou yuen;* narrative and allusive. SOME OFFICER, IN A TIME OF DISORDER AND MISGOVERNMENT, URGES ON HIS BROTHERS THE DUTY OF MAINTAINING THEIR OWN VIRTUE, AND OF OBSERVING THE GREATEST CAUTION.

This piece is referred also to the time of king Yëw.

In the 3rd stanza, there is an allusion to a vulgar notion, that the young of a small green insect, found frequently on the mulberry tree, were carried off by the sphex or solitary wasp, and cared for by it in its own hole, where they were changed into wasps. The greenbeak in st. 5 is probably one of the *dentirostres*. It is also called "the grease-thief," from its fondness for all fatty matters. The bill is slightly hooked. Insects and flesh are said to be its natural food, but it is here represented as picking up the grain;—with reference to the struggle for life in consequence of the prevailing misgovernment. The last two lines in the same stanza refer to a custom on which we have not much information,—that of spreading some finely ground rice on the ground, as a sort of thank-offering, and in connexion with prayer.

1 The dove coos gently in the bush,
Then wings to heaven its flight.
My heart that broods o'er sorrow's wound,
Thinks of our fathers bright.
When early dawn unseals my eyes,
Before my mind our parents rise.

2 Men grave and wise a cup may take,
And reason hold her sway.
But men benighted taste, and grow
More set on drink each day.
Let all deportment good maintain;
Heaven's gift once lost we ne'er regain.

3 All o'er the plain they gather beans,
Which they will sow again.
The grubs hatched on the mulberry tree
The sphex bears off to train.
Teach carefully your sons at home,
And good as you they will become.

4 Look at the wagtails! Quick they leap,
And twitter as they fly.
Let us as active be, for days
And months go swiftly by.
Rise early, and go late to sleep;
The name you bear in honour keep.

5 The greenbeaks, driven by pinching want,
Frequent the yards for grain.
Alas for poor and lonely folks,
Whom prison walls restrain!
I sprinkle rice around my door,
And to be good, Heaven's aid implore.

6 We must be meek, and cautious move,
As we were perched on trees.
We must be anxious, and take care,
As near a precipice.
We must put down our feet as nice,
As if we trod on thinnest ice.

III.

The *Sëaou pwan;* allusive and narrative. THE ELDEST SON AND HEIR-APPARENT OF KING YEW BEWAILS HIS DEGRADATION, AND THE EASE WITH WHICH THE KING WAS LED AWAY BY SLANDERERS.

The queen of king Yëw was a princess of the State of Shin, and their eldest son, E-k'ëw, had been declared heir to the throne. When Yëw became enamoured of Paou Sze, the queen was degraded, and E-k'ëw banished to Shin, while it was announced that a child by the favourite

would be the king's successor; and in reference to these events it is supposed that E-k'ëw made this piece. See the remarks of Mencius on its character in his Works, VI. ii. III.

1 To the trees that are their home,
Flying slow, the crows all come.
Other men can happy be;
Ne'er am I from misery free.
Have I Heaven offended sore?
Surely guilt lies at my door.
Homeless thus, oppressed with grief,
Nowhere can I find relief.

2 Once the road was clear to Chow,
O'er it the rank grass grows now.
On my heart is sorrow's blight;
Ache my limbs as after fight.
Through the night, still dressed, I sigh;
Ere its time, old age comes nigh.
Homeless thus, I find no rest,
Head and heart alike distressed.

3 Men with reverence always view
Trees that round their homesteads grew.
On their fathers all depend,
In their mothers have a friend.
From my father's loins I sprung,
On my mother's breast I hung;
Yet did Heaven my being give,
'Neath a baleful star to live.

4 Where cicadas' voices ring,
Willow trees luxuriant spring.
Deep the waters of that pool,
Fringed with reeds and rushes cool!
But like boat adrift I'm borne,
Aimless, tossed about, forlorn.
Sad my heart! I try in vain
Briefest rest from thought to gain.

5 Mark the stag's reluctant feet
Slowly from the herd retreat.
Crows the pheasant at the dawn,
And his mate is to him drawn.

Stript of branch and leaf, that tree
Is the image true of me.
Sad my heart! I'm left alone,
Unbefriended and unknown.

6 See the hare for mercy crave!
One steps in its life to save.
When a corpse unburied lies,
Some one straight a grave supplies.
Callous monarch, all our woes
Ne'er wake thy compunction's throes.
Sad my heart beneath thy frown,
And my tears fall ceaseless down!

7 Slanders vile the king believes;
Them as pledge-cup he receives.
Truthful judgment he denies,
And to stifle kindness tries.
Trees are felled where helps the strain,
Faggots cleft along the grain.
Leaves our king the guilty free,
While he guilt imputes to me.

8 Men will climb the greatest height;
Deepest springs their search invite.
O'er his words the king should watch;
Ears are set each word to catch.
Leave my dam, ye slanderers base;
Move not basket from its place.
Vainly thus, despised, I moan;
Dark my future, though unknown!

IV.

The *Kĕaou yen;* narrative, and allusive, with the metaphorical element perhaps here and there. SOME ONE, SUFFERING FROM THE KING THROUGH SLANDER, APPEALS TO HEAVEN, DWELLS ON THE NATURE AND EVIL OF SLANDER, AND EXPRESSES HIS DETESTATION OF AND CONTEMPT FOR THE SLANDERERS.

"Covenants (st. 3)" were very common in the period of Chinese history to which all these odes refer. Great men in the same State, and of different States, made covenants together, for the sake of peace and friendship, and the pursuit of common objects. Here we have the king covenanting, as if he were not more powerful than his princes.

From the last stanza it would appear that the writer had some particular persons, living probably near the Ho, in view; unless ll. 1—4 be taken metaphorically.

1 O vast and distant Heaven, whom we
Father and mother call, on thee
I cry. Say why these ills on me
Excessive fall.
Oppressive, vast, my misery,
Though guiltless all!

2 The first small lie contains the rest.
When slanders fill our monarch's breast,
Ills grow, and never are redressed.
Would he but trust
The good, wrongs soon must be redressed.
I know they must.

3 His frequent covenants show him weak.
Wrongs grow from cozening words they speak.
He trusts the rogues that lie and sneak,
And make things worse.
Their duties shirked, their words so meek
Prove but a curse.

4 With the great work of some great mind;—
A temple by true king designed,
Or plans by sagest men outlined,
I'm in a fog.
Round common schemes my way I wind,
Like hare and dog.

5 As timber soft in carver's hand
Assumes the shape he may command,
So common speech to understand,
I well may claim.
Those talkers, flowing, artful, grand,
Are sons of shame.

6 And who are they? On yonder stream
They dwell; and void of strength they seem.
From men so bloated who would dream
Of martial force?
Both they and theirs may madly scheme,
And fare the worse!

V.

The *Ho jin sze;* narrative. SOME NOBLE SUFFERING FROM SLANDER, AND SUSPECTING THAT THE SLANDERER WAS AN OLD FRIEND, INTIMATES THE GROUNDS OF HIS SUSPICION, AND LAMENTS HIS CASE, WHILE HE WOULD WELCOME THE RESTORATION OF THEIR FORMER RELATIONS.

The Preface assigns this piece to a duke of Soo, who had been slandered by a duke of Paou. There can be no doubt there was a State of Soo within the royal domain, corresponding to the present district of Wun, department Hwae-k'ing, Ho-nan, the lords of which, viscounts, were often in the highest positions at court, with the title of *Kung*, or duke; and there was probably also a State of Paou. The character which we read Paou here, however, is different from that which is the name of the State from which Sze, king Yĕw's favourite lady, came.

1 I ask what man came here.
With treacherous schemes his mind o'erflows.
Why to my dam came he so close,
Nor to the gate drew near?
Whom does he follow as his lord?
It must be Paou, I'll pledge my word.

2 Companions close are they.
Which was it caused me my disgrace?
Why shunned he at the dam my face,
Nor kindly word would say?
Once were we bound with friendship's ties,
While now to stand aloof he tries.

3 I ask what man is he.
Inside my gate, before my hall,
He stood. I heard his footstep's fall,
Though him I could not see.
Unblushingly he breaks man's law,
Nor yet of Heaven stands he in awe.

4 What man behaved so ill?
Wild as a hurricane his ways!
Or north, or south, he comes as sways
The impulse of his will.
Why to my dam approached he so,
My mind in such distress to throw?

5 "Too slow!" is your appeal.
"Too slow,"—and yet you could not stop!
"In haste," you say.—I saw you drop
The reins, and grease your wheel.
If you would come to me but once!
Why keep me waiting, eyes askance?

6 Then upon your return
You came not. If you had done so,
My strong desire would no more glow;
My heart would cease to burn.
O come but once! Vain your excuse!
Why to relieve me thus refuse?

7 Beads on one string we hung.
If you the earthen whistle blew,
I played the flute of pierced bamboo.
If still you doubt my tongue,
Here are the creatures three, whose blood
Shall seal the oath I take as good!

8 Were you an imp of air,
Or water, you'd be out of reach.
But face to face we stand, and each
Is to the other bare.
In this good song I've freely told
Your changeful ways, now hot, now cold.

VI.

The *Hëang pih*; metaphorical, narrative, and allusive. A EUNUCH SUFFERING FROM SLANDER, COMPLAINS OF HIS FATE, AND WARNS AND DENOUNCES HIS ENEMIES.

1 A few fine lines, at random drawn,
Like the shell-pattern wrought in lawn
To hasty glance will seem.
My trivial faults base slander's slime
Distorted into foulest crime,
And men me worthless deem.

2 A few small points, pricked down on wood,
May be made out a picture good
Of the bright southern Sieve.

Who planned, and helped those slanderers vile,
My name with base lies to defile?
Unpitied, here I grieve.

3 With babbling tongues you go about,
And only scheme how to make out
The lies you scatter round.
Hear me.—Be careful what you say;
People ere long your words will weigh,
And liars you'll be found.

4 Clever you are, with changeful schemes!
How else could all your evil dreams
And slanders work their way?
Men now believe you; by and by,
The truth found out, each vicious lie
Will ill for ill repay.

5 The proud rejoice; the sufferer weeps.
O azure Heaven, from out thy deeps
Why look in silence down?
Behold those proud men and rebuke;
With pity on the sufferers look,
And on the evil frown.

6 Those slanderers I would gladly take,
With all who help their schemes to make,
And to the tigers throw.
If wolves and tigers such should spare,
I'd hurl them 'midst the freezing air,
Where the keen north winds blow.
And should the north compassion feel
I'd fling them to great Heaven, to deal
On them its direst woe.

7 As on the acred heights *you* dwell,
My place is in the willow dell,
One is the other near.
Before you, officers, I spread
These lines by me, poor eunuch, made.
Think not Mang-tsze severe.

VII.

The *Kuh fung;* allusive. SOME ONE COMPLAINS OF THE ALIENATION FROM HIM OF AN OLD FRIEND, PRODUCED BY THE CHANGE FOR THE BETTER IN THE CIRCUMSTANCES OF THE LATTER.

1 Gently and soft the east wind blows,
And then there falls the pelting rain.
When anxious fears pressed round you close,
Then linked together were we twain.
Now happy, and your mind at rest,
You turn and cast me from your breast.

2 Gently and soft the east wind blows,
And then there comes the whirlwind wild.
When anxious fears pressed round you close,
Your bosom held me as a child.
Now happy, and in peaceful state,
You throw me off and quite forget.

3 Gently and soft the east wind blows,
Then round the rocky height it storms.
Each plant its leaves all dying shows;
The trees display their withered forms.
My virtues great forgotten all,
You keep in mind my faults, though small.

VIII.

The *Luh ngo;* metaphorical, narrative, and allusive. A SON DEPLORES HIS HARD FATE IN BEING PREVENTED FROM RENDERING THE LAST SERVICES TO HIS PARENTS, AND ENLARGES ON THE PARENTAL CLAIM.

It is clear from the piece that the parents of the writer were dead, and that he had been prevented from paying to them the last duties of affection by the exigencies of the public service. The *ngo*, the *haou*, and the *wei* are all species of southernwood,—easily enough distinguished ordinarily; but the writer represents himself as so blinded by his grief that he could not tell the one from the other.

1 Long and large the *ngo* plants grow.
Haou plants surely I should know!
How can I confound them so?

Grief has robbed my eyes of sight,
Almost plunging me in night.
Others' hands laid in the grave,
Those whose pain my being gave!

2 Long and large the *ngo* plants grow.
Wei plants surely I should know!
How can I confound them so?
Grief has robbed my eyes of sight,
Almost plunging me in night.
Others' hands laid in the earth,
Those whose suffering gave me birth.

3 Pitcher should be filled from vase;
Where this fails, 'tis reckoned base.
Than to live as orphan left,
Better be of life bereft!
Father dead, on whom depend?
Mother dead, where find a friend?
I, abroad, this sad case know,
And, at home, can nowhere go.

4 Father, from whose loins I sprung,
Mother, on whose breast I hung,
Tender were ye, and ye fed,
Now upheld, now gently led.
Eyes untiring watched my way;
Often in your arms I lay.
How could I repay your love,
Vast as arch of heaven above?

5 Cold and bleak that southern hill!
Tempests fierce with terror thrill.
All around is dark, but more
Dark the lot which I deplore!
Others all can happy be;—
Why from grief am I not free?

6 Hill so steep what foot can brave?
Blustering winds around it rave.
Fierce the winds! As fierce the fate,
Which pursues me desolate!
Happy all save me alone,
Thinking aye of dues undone!

IX.

The *Ta tung;* allusive. AN OFFICER, OF ONE OF THE STATES OF THE EAST, DEPLORES THE EXACTIONS MADE FROM THEM BY THE GOVERNMENT; COMPLAINS OF THE FAVOUR SHOWN TO THE WEST; CONTRASTS THE MISERY OF THE PRESENT WITH THE HAPPINESS OF THE PAST; AND APPEALS TO THE STARS OF HEAVEN IDLY BEHOLDING THEIR CONDITION.

"The Weaving Sisters" are three stars in Lyra, in the form of a triangle. The stars seem to go round the circumference of the heavens in a day and night. They would accomplish six of those in a whole day, but as their motion is in advance of that of the sun, they have entered the seventh space by the time he is up with them again. "The Draught Oxen" is the name of some stars in the neck of Aquila. The writer evidently took Lucifer and Hesperus to be two different stars. "The Rabbit Net" is a name for the Hyades. The "Sieve" has occurred before in VI. 2. It is the name of one of the 28 constellations of the Zodiac,—part of the sign Sagittarius. It consists of four stars, two of which are called "the Heels," close together, and two more widely apart, called "the Mouth." "The Ladle" is also in Sagittarius, supposed to resemble a ladle taking spirits from a jar.

1 With millet filled, the dishes stood displayed;
The spoons lay long and curved, of thornwood made.
Smooth as a whetstone was the road to Chow,
And straight as shaft well fitted for the bow.
This road the common people gladly viewed;
The officers on it their way pursued.
Thus back to former times my thoughts will go,
And down my cheeks the tears in streamlets flow.

2 Now in the east, in States both large and small,
Shuttles unplied, the looms are empty all.
Thin cloth of dolichos supplies the shoes,
Which shivering travellers on the hoar frost use.
Young nobles, cultured, but too thin and spare,
Hurry along the road, all full of care.
They go, they come; weary they are and worn.
My heart aches for them, and I feel forlorn.

3 This firewood, cut and hewn with earnest toil,
I fear the waters from that spring will spoil.
Fit then as emblems they would be of those
Whose stern exactions grant us no repose.

The firewood cut must homeward be conveyed;—
Toil after toil is on the people laid.
O that we could the needful rest but take!
Tired out we sleep, and sigh when we awake.

4 The east its noblest sons to service hard
Sees promptly called; but they get no reward.
There in the west sons of each noble line
Live idle, and in splendid dresses shine.
There also boatmen's sons now proudly wear
The glossy furs of which men spoil the bear.
Sons of the poorest families, elate,
In public offices display their state.

5 Our choicest spirits humbly we present.
"How can such stuff," they say, "our taste content?"
Long girdle-pendants, well supplied with gems,
We give, and each the gift as short contemns.
Up to the Milky Way I turn my gaze;—
Looks it not down to mark their evil ways?
There too the Weaving Sisters' triple beam,
While they move on, might shed an angry gleam.

6 Nightly those Sisters through seven stages go,
But no bright work do they to ease our woe.
The stars we call Draught Oxen also shine,
But they no cart for us to draw combine.
The Morning-star appears in the dim east,
The Evening star oft twinkles in the west,
And long and curved the Rabbit Net is there:—
Each fills its place, but heeds not our despair.

7 Four stars to be the Southern Sieve have claim,
But nothing do they to make good the name.
Northwards the Ladle sparkles in the sky,
But ladles nothing that may drink supply.
O Southern Sieve, thy mouth is idly shown,
For good come from it we have never known.
And thou, O Ladle, shining in the north,
Thy handle eastward vainly stretchest forth!

X.

The *Sze yueh*; allusive and narrative. AN OFFICER BITTERLY DEPLORES THE OPPRESSION AND MISERY OF THE TIME.

1 In the fourth month summer shines;
In the sixth the heat declines.
Nature thus grants men relief;
Tyranny gives only grief.
Were not my forefathers men?
Can my suffering escape their ken?

2 In the cold of autumn days,
Each plant shrivels and decays.
Nature then is hard and stern;
Living things sad lessons learn.
Friends dispersed, all order gone,
Place of refuge have I none.

3 Winter days are wild and fierce;
Rapid gusts each crevice pierce.
Such is my unhappy lot,
Unbefriended and forgot!
Others all can happy be;
I from misery ne'er am free.

4 On the mountains are fine trees;
Chestnuts, plum trees, there one sees.
All the year their forms they show;
Stately more and more they grow.
Noble turned to ravening thief!
What the cause? This stirs my grief.

5 Waters from that spring appear
Sometimes foul, and sometimes clear,
Changing oft, as falls the rain,
Or the sky grows bright again.
New misfortunes every day
Still befall me, misery's prey.

6 Aid from mighty streams obtained,
Southern States are shaped and drained.
Thus the Keang and Han are thanked,
And as benefactors ranked.
Weary toil my vigour drains;
All unnoticed it remains!

7 Hawks and eagles mount the sky;
Sturgeons in deep waters lie.

Out of reach, they safety get,
Arrow fear not, nor the net.
Hiding-place for me there's none;
Here I stay, and make my moan.

8 Ferns upon the hills abound;
Ke and *e* in marshy ground.
Each can boast its proper place,
Where it grows for use or grace.
I can only sing the woe,
Which, ill-starred, I undergo.

BOOK VI.

THE DECADE OF PIH SHAN.

I.

THE *Pih shan;* narrative. AN OFFICER COMPLAINS OF THE ARDUOUS AND CONTINUAL DUTIES UNEQUALLY IMPOSED UPON HIM, AND KEEPING HIM AWAY FROM HIS PARENTS, WHILE OTHERS WERE LEFT TO ENJOY THEIR EASE.

See the remarks of Mencius on the second stanza of this piece in his Works, V. Pt i. IV. 2.

1 I climb that hill upon the north,
And gather medlars on its side.
Active and vigorous, I go forth,
And morn and night I walk or ride.
I serve the king with eager will;
But great the grief my parents feel!

2 Where'er their arch the heavens expand,
The king can claim the land below.
Within the sea-bounds of the land,
All at his summons come or go.
His ministers unfairly act;
They praise me, but with toils distract.

3 Four ceaseless steeds my care engage;
The king's affairs no rest allow.
They say I bear no trace of age,
While few, they think, such vigour show.
While my backbone remains unbent,
In work my life must still be spent.

4 Some rest in careless ease, supine;
Some for the State themselves wear out.
On softest couches some recline;
Others, unhalting, march about.

5 Some never hear a clamorous sound;
Others toil on 'midst rude alarms.
Some idle on their backs are found;
And some bear loads with head and arms.

6 Some feast, and fearless seek new joys;
Some live in constant dread of blame.
Some the harsh critic's work employs;
Others their numerous duties claim.

II.

The *Woo tsëang ta keu;* narrative. SOME OFFICER, OVER-LOADED IN THE KING'S SERVICE, THINKS IT BETTER TO TRY AND DISMISS HIS TROUBLES FROM HIS MIND.

The Preface says that the writer here expresses his regret for having recommended unworthy persons—"little men"—to public employments;—regret which is in vain. This view is found in Seun K'ing and in Han Ying. Such a fact may have given its origin to the piece; but it is better to take the homely lines in their most general reference.

1 Push not the cart you stand behind;—
You'll only raise the dust. Nor dwell
On your anxieties of mind;—
You'll only make yourself unwell.

2 Push not the cart you stand behind;—
The dust will only blind your view.
Dwell not on things that vex your mind;—
You never thus can see them true.

3 Push not the cart you stand behind;—
The dust will but becloud your eyes.
Heed not the troubles of your mind;—
'Twill weight you as you seek to rise.

III.

The *Sëaou ming;* narrative. AN OFFICER, KEPT LONG ABROAD ON DISTANT SERVICE, DEPLORES THE HARDSHIPS OF HIS LOT, AND TENDERS GOOD ADVICE TO HIS MORE FORTUNATE FRIENDS AT COURT.

We must suppose that the speaker here was an officer of high rank in command of the expedition to which he refers, and that the expedition was towards the north. This latter point we infer from the mention

made of winter, for we do not know where the wild country of K'ëw, that appears in st. 1, was. The last line of the same stanza speaks of the "net of crime,"—an expression for justice strictly administered. The same conception occurs in the Vedic hymns, *e. g.*, that to Varuna, in the Atharnaveda (IV, 16), ends :—"May all thy fatal nooses, which stand spread out seven by seven and threefold, catch the man who tells a lie; may they pass by him who tells the truth." See Max Müller's Lecture on the Vedas.

1 O Heaven above, before whose light
Revealed is every deed and thought,
To thee I cry.
Hither on toilsome service brought,
In this wild K'ew I watch time's flight,
And sadly sigh.
The second month had just begun,
When from the east we took our way.
Through summer hot
We passed, and many a wintry day.
Summer again its course has run.
O bitter lot!
There are my compeers, gay at court,
While here the tears my face begrime.
I'd fain return.
But there is that dread net for crime!
The fear of it the wish cuts short.
In vain I burn!

2 Ere we the royal city left,
The sun and moon renewed the year.
We marched in hope.
Now to its close *this* year is near.
Return deferred, of hope bereft,
All mourn and mope.
My lonesome state haunts aye my breast,
While duties grow, and cares increase,
Too hard to bear.
Toils that oppress me never cease;
Not for a moment dare I rest,
Nigh to despair.
I think with fond regard of those,
Who in their posts at court remain,
My friends of old.

Fain would I be with them again,
But fierce reproof return would cause.
This post I hold.

3 When for the west I left my home,
The sun and moon both mildly shone,
Our hearts to cheer.
We'd soon be back, our service done!
Alas! affairs more urgent come,
And fix us here.
The year is hastening to expire.
We gather now the southernwood,
The beans we reap;—
That for its fragrance, these for food.
Such things that constant care require
Me anxious keep.
Thinking of friends still at their posts,
I rise and pass the night outside,
So vexed my mind.
But soon what changes may betide?
I here will stay, whate'er it costs,
And be resigned.

4 My honoured friends, O do not deem
Your rest which seems secure from ill
Will ever last!
Your duties quietly fulfil,
And hold the upright in esteem,
With friendship fast.
So shall the Spirits hear your cry,
You virtuous make, and good supply,
In measure vast.

5 My honoured friends, O do not deem
Repose that seems secure from ill
Will lasting prove.
Your duties quietly fulfil,
And hold the upright in esteem,
With earnest love.
So shall the Spirits hear your prayer,
And on you happiness confer,
Your hopes above.

IV.

The *Koo chung;* narrative. SUPPOSED TO REFER TO AND DEPLORE SOME EXPEDITION OF KING YEW TO THE COUNTRY ABOUT THE HWAE, WHERE HE ABANDONED HIMSELF TO THE DELIGHTS OF MUSIC.

There is no account anywhere of Yĕw's having undertaken an expedition to the country about the Hwae. But it is quite conceivable that a sovereign of his character should have proceeded to the Hwae to punish the wild tribes of the region, and have amused himself as it is supposed in this piece that he did. Such an expedition would be a historical parallel to Caligula's against Britain. The Hwae has been a famous river of China since the earliest times. It rises in the district of T'ung-pih, department Nan-yang, Ho-nan, and after flowing through the provinces of Ngan-hwuy and Kĕang-soo, reaches the sea, having had a course of about 600 miles.

1 How peal the royal bells,
As the Hwae sweeps along to the main!
A tale their music tells,
Waking thoughts in my mind full of pain.
Before me back it sadly brings
The memory of our virtuous kings;
And they live in my fancy again!

2 Loud roll the royal drums,
As the Hwae rushes on to the deep.
A vanished memory comes
In their sound which compels me to weep,—
The memory of our kings of old,
Whose virtue flawless still we hold,
Though the kings in their sepulchres sleep.

3 Bells peal and drums resound,
As the Hwae its three islands displays.
They stir a grief profound
In my heart that no revel allays.
The virtue of our kings of yore
A stamp of truth and beauty bore,
Such as never we see now-a-days.

4 *K'in-k'in* the bells peal on,
And the lutes in the concert we hear.
Deep breathes the organ tone;
Sounding stones join their notes, rich and clear.

The while through the vessel there ring
The *Ya* and the *Nan* which they sing,
And the dancers with flutes now appear.

V.

The *Ts'oo ts'ze;* narrative, SACRIFICIAL AND FESTAL SERVICES IN THE ANCESTRAL TEMPLE; AND THEIR CONNEXION WITH ATTENTION TO HUSBANDRY.

This and the other pieces to the end of the Book are all ascribed to the time of king Yëw, and said to have been directed against him;—very absurdly, so far as I can judge. They are out of place among the mass of others belonging to a degenerate time, and deserve to be ranked with the first eighteen pieces of this Part, which are ascribed to the duke of Chow.

Choo thinks this piece celebrates the services in the ancestral temple of some noble landed proprietor. I incline rather to the view that they are those of the king's ancestral temple. The "we" of the stanzas is simply the poet's identification of himself with the parties of whom he sings.

See what I have said on the services of the ancestral temple in the last chapter of the prolegomena;—particularly on the representation of the deceased fathers sacrificed to by individuals chosen from among their descendants. The "priest" introduced here and there was merely "an officer of prayer." The proper sacrificer was the king, the noble, or the chief of the Clan.

1 Here grew the tribulus around,
Till of its thorns they cleared the ground;—
Of old this work was wrought.
Our fathers laboured for our good,
That millet we might plant for food,
And millet used in sacrifice,
Both yielding to us large supplies;—
So for us took they thought.
Now when our barns are filled with grain,
And myriad stacks in field remain,
Spirits and viands we prepare,
To use on grand occasions rare,
In sacrificial rite.
The dead cannot in form be there,
But there are those their part who bear.
We lead them to the highest seat,
And beg that they will drink and eat.
So shall our sires our service own,

And deign our happiness to crown,
With blessings still more bright.

2 With reverent air, in dress correct,
With sheep and oxen pure, select,
When autumn comes, and winter cold,
Our temple services we hold,
And offer sacrifice.
The victims slain some haste to flay;
Some boil the flesh; on stands some lay
The pieces boiled, which some dispose
In order due, exact and close,
According to their size.
The while, the priest, inside the gate,
Lest elsewhere welcome be too late,
Our sires asks to descend.
Complete and brilliant are our rites;
They grandly come, as he invites.
Though hid from us in shadowy veil,
Our offerings with delight they hail,
And to our prayers attend.
Their filial son, our honoured lord,
Great blessing gets. They will reward
With myriad years his duty shown,
And sure maintain upon the throne
His sons till time shall end.

3 Before the fires some reverent stand;
Some take the mighty trays in hand;
These with the roasted flesh they fill,
Those with the livers broiled. Then still
And reverent, the queen presides,
And every smaller dish provides,
The pious feast to grace.
The guests and visitors draw near.
Divined for, now they all appear,
And take an honoured place.
'Tween those who personate our sires,
Our lord, and them, as rule requires,
Once and again the cup goes round.
Each word and smile just that is found,
Which word and smile should be.

The Spirits come in quiet state,
And answer give with blessings great.
Myriads of years—his due reward—
Shall show how they our lord regard,
And keep from evil free.

4 Exhausted now we feel, but see
Our every rite from error free.
The able priest has learned the will
Of the great Spirits. To fulfil
His part he hastes, and to our lord,
Standing before him, with grave word,
His message thus conveys :—
"Your sacrifice has filled the air
With fragrance. Both your spirits rare
And viands rich your sires enjoy.
Blessings not few, without alloy,
They give ;—each all that you could hope,
Each sure as law's unerring scope.
Exact in form, without delay,
Due reverence you have striven to pay.
From error free, discharged with care,
Your ceremonies all declare
Your filial heart. Your sires henceforth
Will favours grant of greatest worth,
For myriad years, and myriads more,
Nor time exhaust the boundless store."
'Tis this the wise priest says.

5 The rites thus all performed exact,
The drums and bells announce the fact.
Our lord withdraws, and takes his way
Where parting guests their homage pay.
Then comes the wise priest's voice :—
"The Spirits all are satisfied."
No longer in their seats abide
Their representatives, but slow,
'Mid warning bells and drums, withdraw ;—
So ends the sacrifice.
The Spirits tranquilly ascend.
The queen and who the queen attend,
And all the servants, haste to clear

The hall, that nothing may appear
Left from the sacred rites.
Those who are of the royal kin,
The old and young, abide within.
The surname of the king they bear,
And to the special feast repair,
To which his grace invites.

6 All the musicians follow fast,
Their special aid at this repast
The feasters shall not fail.
The mats the viands rich display;
No face looks sad, but all are gay.
They drink, they eat, with fullest zest;
Dish after dish, well pleased they taste;
Great love and joy prevail.
At last they rise, and to their lord
First bow their heads with one accord;
Then him they thus address:—
"Rich viands and your spirits rare,
All testified your pious care.
The spirits of our sires partook;
On you benignantly they look.
Your term of life they will extend,
And favours give that ne'er shall end.
As through the year the seasons move,
Your pious feelings equal prove
Fully each sacrifice to pay.
So may it be in future day,
And sons and grandsons of your line,
Observant of these rites divine,
The ceremony bless!"

VI.

The *Sin nan shan;* narrative. HUSBANDRY TRACED TO ITS FIRST AUTHOR; DETAILS ABOUT IT, GOING ON TO THE SUBJECT OF SACRIFICES TO ANCESTORS.

There is a close connexion between this piece and the last. Both probably proceeded, as the critics suppose, from the same writer, this being fuller on the subject of husbandry, and more concise on that of sacrifice.

In st. 1 there is the first of the few references in the She to the great Yu, the real founder of the kingdom of China, extending the territory of former elective chiefs, and opening up the country.

1 Yes, all about that southern hill,
Great Yu pursued his wondrous toil.
He drained the plain, the marsh he dried;
Our lord in fields laid out the soil.
Their boundaries we now define,
As south, or east, the fields incline.

2 The wintry heavens, one arch of clouds,
Send down the flakes that fill the sky.
Then come the drizzling rains of spring,
That moisture, with the snow, supply,
To soak and fit the ground for use,
And in its season grain produce.

3 The plots, arranged in order fit,
The millets in abundance bear.
So shall our lord the harvest view;
While food and spirits we prepare,
For those in whom our sires descend,
And guests who at the feast attend.

4 The central plot the huts contains,
While gourds each path and boundary line.
Their fruits preserved, aside we put,
Till 'mong the offerings they shall shine.
So through his sires our lord shall gain
Long life, and gifts from Heaven obtain.

5 The fragrant spirits first are poured;
Then near the gate the bull is led;—
So we invite our sires to come.
To show the victim pure and red,
The knife with bells slides through the hair.
Its blood and fat away we bear.

6 Then all our offerings we present,
Diffusing round a fragrance great.
How brilliant is the sacrifice!
Our ancestors in kingly state
Are there, unseen; but they shall send
Blessing and life,—years without end!

VII.

The *P'oo t'ëen;* narrative. PICTURES OF HUSBANDRY AND SACRIFICES CONNECTED WITH IT. HAPPY UNDERSTANDING BETWEEN THE PEOPLE AND THEIR SUPERIORS.

The general rule in feudal China was that the sons of husbandmen should continue husbandmen; but their superior might select those among them in whom he saw promising abilities, and facilitate their advancement to the higher grade of officers. The concluding lines of st. 1 refer to this.

The thanksgiving service in st. 2 probably was addressed to the Spirits presiding over the productive energies of the land, and over the four quarters of the sky, ruling all atmospherical influences. "The father of husbandry" is the mythical emperor Shin-nung.

1 Bright shine my wide-spread fields before the eye,
That yearly to the king a tithe supply.
From olden times the crops have plenteous been;
Each year has left to feed my husbandmen
Sufficient store. Now to the ground I go,
Where their rich soil the southern acres show.
Some weed; some gather earth around the roots;
Each millet plant luxuriantly upshoots.
There I call round me in a spacious place
The brightest youths, with cheering words to grace.

2 Heaped in the vessels, bright the millet shone;
Pure were the victim-rams. Last harvest done,
We thanked the Spirits of the land and air,
From whom the joyous husbandmen declare
The copious produce of the year had come.
Now with our lutes and the resounding drum,
To him who taught men tillage first we cry,
And ask for rain to help our husbandry.
So shall our millets grow. Each field now thrives,
To bless our labourers, and bless their wives.

3 Our lord of long descent now comes this way,
Just as their wives and children food convey
To those who on the southern acres toil.
The Inspector of the fields appears meanwhile
Glad he looks on, and of the simple food
The dishes tastes, to see if it be good.

The hand of skill appears in every field;
'Tis sure ere long luxuriant crop to yield.
Our lord complacent looks, and in his view
The toilers feel their zeal inspired anew.

4 The reapers soon the crops will take in hand,
Which curving down, and thick as thatch, shall stand.
Lo! numerous stacks are built all o'er the grounds,
Rising like islands, seen from far like mounds.
Thousands of granaries must our lord prepare,
And carts in myriads home their loads shall bear.
With radiant joy each husbandman surveys
The millets stored, the rice crop and the maize.
Then all shall pray for blessing on our lord,
For myriad years.—Such shall be *his* reward!

VIII.

The *Ta t'ëen;* narrative. FURTHER PICTURES OF HUSBANDRY AND SACRIFICES CONNECTED WITH IT.

1 Various the toils which fields so large demand!
We choose the seed; we take our tools in hand.
In winter for our work we thus prepare;
Then in the spring, bearing the sharpened share,
We to the acres go that south incline,
And to the earth the different seeds consign.
Soon, straight and large, upward each plant aspires;—
All happens as our noble lord desires.

2 The plants will ear; within their sheath confined,
The grains will harden, and be good in kind.
Nor darnel these, nor wolf's-tail grass infests;
From core and leaf we pick the insect pests,
And pick we those that eat the joints and roots:—
So do we guard from harm the growing fruits.
May the great Spirit, whom each farmer names,
Those insects take, and cast them to the flames!

3 The clouds o'erspread the sky in masses dense,
And gentle rain down to the earth dispense.
First may the public fields the blessing get,
And then with it our private fields we wet!

Patches of unripe grain the reaper leaves;
And here and there, ungathered are the sheaves.
Handfuls besides we drop upon the ground,
And ears untouched in numbers lie around;—
These by the poor and widows shall be found.

4 When wives and children to the toilers come,
Bringing provisions from each separate home,
Our lord of long descent shall oft appear;
The Inspector also, glad the men to cheer.
They too shall thank the Spirits of the air,
With sacrifices pure for all their care;
Now red, now black, the victims that they slay,
As south or north the sacrifice they pay;
While millet bright the altars always show;—
And we shall thus still greater blessings know.

IX.

The *Chen pe Loh e;* narrative. THE FEUDAL PRINCES, MET AT SOME GATHERING IN THE EASTERN CAPITAL, PRAISE THE KING AS HE APPEARS AMONG THEM.

See on the 4th ode of Book iv.

1 Fitness for war, 'mid peace, we here acquire,
Around the Loh, whose waters, broad and deep,
Flow swiftly on. Eastward our king has come,
Of happiness and dignities the fount.
His red knee-covers, madder-dyed, shine bright;—
So his six hosts to battle he would lead.

2 Fitness for war, 'mid peace, we here acquire,
Around the Loh, whose waters, broad and deep,
Flow swiftly on. Eastward our king has come,
With gems far gleaming round his scabbard's mouth.
Long may he live;—for myriads of years,
And still maintain the fortunes of his House!

3 Fitness for war, 'mid peace, we here acquire,
Around the Loh, whose waters, broad and deep
Flow swiftly on. Eastward our king has come,
Happy, and of all dignities possessed.
Long may he live;—for myriads of years,
Preserving safe his many Clans and States!

X.

The *Shang-shang chay hwa;* allusive and narrative. RESPONSIVE TO THE FORMER;—THE KING CELEBRATES THE PRAISES OF THE PRINCES.

1 Like the flowers which splendid shine,
Amidst the leaves that cluster dense,
Are these noble lords of mine,
On whom I look with joy intense.
All that my heart desires in them is met;
Praise and good fortune they deserve to get.

2 Like the flowers that splendid shine,
Displaying yellow's deepest hue,
Are these noble lords of mine,
In whom such elegance I view.
In all their words and manners is no flaw;—
So to themselves all blessing shall they draw.

3 Like the flowers that splendid shine,
Some yellow, some of purest white,
Are these noble lords of mine,
Urging their steeds to rapid flight.
White are the steeds they drive, but black their manes,
And soft and glossy in their hands the reins!

4 Left or right they wheel and move.
Each order given they straight obey.
Instant their skill and power they prove
Equal, as needed, to display.
Boundless resources in themselves there dwell;
'Tis right their outward movements should excel!

BOOK VII.

DECADE OF SANG HOO.

I.

THE *Sang-hoo;* allusive and narrative. THE KING, ENTERTAINING THE CHIEF AMONG THE FEUDAL PRINCES, EXPRESSES HIS ADMIRATION OF THEM, AND GOOD WISHES FOR THEM.

1 Flitting round the greenbeaks see,
With their wings of brilliancy!
Birds they are that men admire;
More those lords my soul inspire
With admiring joy and love.
Heaven will bless them from above!

2 Here and there the greenbeaks light,
Showing necks with feathers bright.
Who but must the creatures prize?
But it more delights my eyes,
When these noble lords are seen,
Who my States from danger screen.

3 Screens they are, and bulwarks strong;
All the chiefs around them throng,
And on them as patterns gaze.
Self-restraint each hero lays
On himself,—from folly free;—
Great their happiness must be!

4 See the mighty cup of horn,
Round their ranks in order borne!
Full of spirits soft and good,
It excites no conduct rude.
Surely blessings haste to greet
Lords of virtue so complete!

II.

The *Yuen-yang;* allusive. RESPONSIVE TO THE LAST ODE;—THE PRINCES EXPRESS THEIR PRAYERS AND WISHES FOR THE KING.

This piece is one of the most remarkable cases in which it is difficult to see the metapherical connexion between the allusive lines and those that follow. This the critics freely admit. "The Yellow duck" is the name by which the *Anas galericulata,* which we call "the Mandarin duck," is ordinarily called by the Chinese,—from the prevailing colour of its variegated plumage, and the creature is perhaps the most beautiful of all the duck tribe. Another name for it is—"the Faithful bird," as it is said to be a monogamist; and if either of a pair die, the other does not long survive. The male and female do show an extraordinary attachment, which is with the Chinese an emblem of conjugal fidelity. They are said to sit or roost together, as the second stanza says, with their heads turned in opposite directions, while their left wings are folded up so that they can lean on each other, while the right wings are left at liberty to guard against any danger that may approach.

1 The Yellow ducks, full grown, take wing and fly;
For them the men both hand and spread-nets ply;—
So greatly they their beauty prize.
May the king's life ten thousand years extend,
While wealth and happiness that know no end
Heaven, as deserved, to him supplies!

2 The Yellow ducks upon the dam oft rest,
Each with its left wing 'gainst its neighbour's pressed;—
Their mutual fondness thus they show.
Heaven to the king ten thousand years assign!
And blessings lasting in unbroken line
Upon his merit great bestow!

3 The stables large the teams of steeds contain;—
In peace with forage, and in war with grain,
Abundantly they are supplied.
May the king's life extend ten thousand years,
While all that lengthened time no sign appears
Of wealth or happiness denied!

4 The stables large contain the numerous teams;—
Forage they get in peace; in war there gleams
In every manger store of grain.
Ten thousand years may our great sovereign live,
And Heaven the wealth and blessing ever give,
Which shall his comforting maintain!

III.

The *Kwei pĕen;* narrative with allusive and metaphorical portions in all the stanzas. CELEBRATING A FEAST GIVEN BY THE KING, AT WHICH HE IS PRESENT HIMSELF, TO HIS RELATIVES BOTH BY CONSANGUINITY AND AFFINITY.

1 In their bonnets of deerskin, who are they that haste?
Who the spirits so good, and such viands may taste?
Not a stranger among them, but all of thy kin,—
Certes none but thy brethren such honour could win.
As the mosses and mistletoe cling to the tree,
So their hearts, O our sovereign, cling closely to thee.
While they see not thy face, they are restless and sad,
But a smile from thy lips makes them happy and glad.

2 In their bonnets of deerskin, who are they that haste?
Who such viands in season and spirits may taste?
Not a stranger among them, thy brethren are here;
Only they at such banquet with thee could appear.
As the mosses and mistletoe grow on the pine,
So their hearts, O our sovereign, around thee entwine.
While they see not thy face, all is dark and forlorn,
But a glance from thine eyes is to them as the morn.

3 In their bonnets of deerskin, adorning each head,
Now they quaff the clear spirits, and lordly are fed.
With thy brothers are kinsmen of every degree;
Near or distant, they share the banquet with thee.
When the sleet first descends, weatherwise, we well know,
Winter soon will be here with its garments of snow.
Death and mourning may come in our moments of glee;
'Tis not long, O ye guests, that each other you'll see.
O'er your cups now be glad, when the day-light has ceased,
And do thou, O our sovereign, rejoice in the feast.

IV.

The *Keu hĕah;* narrative and allusive. THE REJOICING OF A BRIDEGROOM OVER HIS YOUNG, BEAUTIFUL, AND VIRTUOUS BRIDE.

If we are to believe the Preface and the critics who follow it, we have in these verses an officer, not rejoicing over the bride whom he had got for

himself, but drawing the picture of a lady whom he would rejoice to see as the bride of king Yëw instead of the odious Paou Sze! With reason does Chow discard the authority of the Preface. The piece is a love song, somewhat stately, but admirable in its way.

1 With axle creaking, all on fire I went,
To fetch my young and lovely bride.
No thirst or hunger pangs my bosom rent,—
I only longed to have *her* by my side.
I feast with her, whose virtue fame had told,
Nor need we friends our rapture to behold.

2 The long-tailed pheasants surest covert find,
Amid the forest on the plain.
Here from my virtuous bride, of noble mind,
And person tall, I wisdom gain.
I praise her while we feast, and to her say,
"The love I bear you ne'er will know decay.

3 "Poor we may be; spirits and viands fine
My humble means will not afford.
But what we have, we'll taste and not repine;
From us will come no grumbling word.
And though to you no virtue I can add,
Yet we will sing and dance, in spirit glad.

4 "I oft ascend that lofty ridge with toil,
And hew large branches from the oaks;
Then of their leafy glory them I spoil,
And faggots form with vigorous strokes.
Returning tired, your matchless grace I see,
And my whole soul dissolves in ecstasy.

5 "To the high hills I looked, and urged each steed;
The great road next was smooth and plain.
Up hill, o'er dale, I never slackened speed;
Like lute-string sounded every rein.
I knew, my journey ended, I should come
To you, sweet bride, the comfort of my home."

V.

The *Ts'ing ying;* metaphorical and allusive. AGAINST LISTENING TO SLANDERERS.

1 Like the blue flies buzzing round,
And on the fences lighting,
Are the sons of slander found,
Who never cease their biting.
O thou happy, courteous king,
To the winds their slanders fling.

2 Buzzing round the blue flies hear,
About the jujubes flocking!
So the slanderers appear,
Whose calumnies are shocking.
By no law or order bound,
All the kingdom they confound.

3 How they buzz, those odious flies,
Upon the hazels clust'ring!
And as odious are the lies
Of those slanderers blust ring.
Hatred stirred between us two
Shows the evil they can do.

VI.

The *Pin che tsoo yen;* narrative. AGAINST DRUNKENNESS. DRINKING ACCORDING TO RULE, AND DRINKING TO EXCESS. A LIVELY PICTURE OF THE LICENSE OF THE TIMES.

All the critics agree in thinking that the writer of the piece was duke Woo of Wei;—whose praises are sung in I. v. I. Han Ying adds that Woo made it, when repenting that he himself had fallen into the vice which he so graphically describes and strongly condemns.

The general plan of the piece is plain enough. In stanzas 1 and 2 we have two instances of the temperate use of spirits, and in 3—5 we have the abuse of them on festive occasions. St. 1 is occupied with the moderate use of them at trials of archery before the king, when no license was indulged in; st. 2 shows the same thing on occasions of sacrifice. The riotous feast in st. 3—5 was, probably, the entertainment given by the king to the princes of the same surname with himself at the conclusion of the seasonal sacrifices. We can conceive of such a scene taking place in the time of king Yëw.

There were various trials of skill in archery, of which the principal was that here referred to, before the king, and called "the great archery." It was preceded not by a heavy feast, but by a slight entertainment. The shooting took place in the open court, beneath the hall where the entertainment took place. Three pairs were selected by the officers who had the direction of the trial. The others matched them-

selves. The defeated competitors had to drink a cup of spirits as a penalty.

In st. 2, the writer evidently had in view the seasonal sacrifices to ancestors. What he describes took place, I suppose, as the proper business of the sacrifice was being completed.

1 When to the mats the guests draw near,
Good order they observe.
Some moving to the left appear,
While to the right some swerve.
In rows the dishes stand arrayed;—
Of wood and bamboo featly made.
Sauces and kernels in them shine;
And tempered well the spirits fine:—
The guests with reverence taste.
Now are the drums and bells set up;
And round the circle goes the cup,
Without unseemly jest.
The royal target then they rear,
And bows and arrows soon appear,
Made ready for the game.
On different sides the archers stand;
And one, his weapons in his hand,
Calls out another's name.
"Now shoot," he says, "and show your skill."
The other answers, "Shoot I will,
And hit the mark;—and when you miss,
Give you the penal cup to kiss."

2 The drums loud sound, the organ swells;
Their flutes the dancers wave.
The other instruments and bells
Join in the concert grave.
Thus with our music blends the dance,
The solemn service to enhance,
Which to our sires is paid.
When rites, the greatest and the least,
Have been performed to grace the feast,
Then to our king 'tis said,
"Blessings on you your sires bestow."
With joy his sons and grandsons glow;
They feel inspired to show their care,
And reverently themselves to bear.

The guests then come, in order led
By him who is their chief and head.
With those who represent the dead
They drink in reverent style.
Attendants wait their cups to fill,
But order rules 'midst their good will.
Our cups are only drunk to cheer;
Our temple services are clear
From all excesses vile.

3 When to the mats the guests approach,
Mild harmony holds rule.
These dare not upon those encroach,
And no one plays the fool.
So long as in due bounds they keep,
Discreetly they behave;
But when those bounds they overleap,
Then where are they,—so grave?
They leave the mats, and prance about;
They caper round and round.
Their caution all is put to rout;
Their wits fall to the ground.
Anon as still more drunk they grow,
On rudeness they are set.
The cups their reason overthrow,
And they themselves forget.

4 Yes, when the guests have drunk too much,
They shout aloud and brawl.
The dishes get no gentle touch;
Disorder fills the hall.
They dance about, now fast, now slow,
Can hardly keep their feet.
What fools they are they do not know;
No one resumes his seat.
Each cap, awry, will hardly stay
Upon the giddy head;
But they keep on in madness' way,
And no exposure dread.
If, when their wits began to reel,
They left the room at once,
Both host and guests would happier feel,
Nor know the sad mischance.

But holding on, themselves they harm.
The drinking feast is good
Only when guests their wills can arm
Against misconduct rude.

5 Whene'er a drinking feast is set,
Some sober keep, some drunk will get.
One is appointed to preside,
With an assistant by his side,
Record to make, as they decide,
Who praise deserve, who blame.
But sots there are, in vice quite sunk,
Who, seeing some will not get drunk,
Say, "We for you feel shame."
These, if they could get in a word,
Might counsel to the rest afford.
To fright them from their wild excess,
Sternly they might them thus address:—
"From such improper speech refrain;
Not called to speak, your tongues restrain.
You're drunk; if but a word you say,
We'll send you out this very day,
To find a thing which nature scorns,—
A ram full grown, yet wanting horns.
Drink but three cups, your memory's gone;
How can you drinking still go on?"

VII.

The *Yu ts'aou;* allusive. PRAISE OF THE KING BY THE PRINCES AT SOME FEAST:—HIS QUIET HAPPINESS IN HAOU.

Haou was the capital of king Woo;—30 *le* south of the present district of Ch'ang-gan, department Se-gan, Shen-se.

1 Fishes there among the pondweed lie;
From the bank their large heads we espy;—
Fishes could not happier be.
Here in Haou resides our lord, the king;
To him joy his festive pleasures bring.
Happy and at ease is he.

2 Fishes there among the pondweed glide;
From the bank their long tails are descried;—
Fishes could not happier be.

Here in Haou resides the king, our lord;
Festive pleasures joy to him afford.
Happy and at ease is he.

3 Fishes there among the pondweed live,
Shelter to them where the rushes give;—
Fishes could not happier be.
Here in Haou the king, our lord, resides;
Safe and tranquil ever here he bides.
Happy and at ease is he.

VIII.

The *Ts'ae shuh*; allusive and narrative. RESPONSIVE TO THE FORMER;—CELEBRATING THE APPEARANCE OF THE FEUDAL PRINCES AT THE COURT, THE SPLENDOUR OF THEIR ARRAY, THE PROPRIETY OF THEIR DEMEANOUR, AND THE FAVOUR CONFERRED ON THEM BY THE KING.

1 They pull the beans all o'er the ground,
To place in baskets square, and round.
So reap they what the fields produce,
For present and for future use.
When now themselves the princes show,
No stores have I gifts to bestow,
Befitting their great worth.
Yet a state-carriage and its team
Will well a feudal prince beseem;—
Let such be all brought forth.
And from the chambers let them bring
The robes that princes wear.
From duke to baron, I, the king,
On them will these confer.

2 The water bubbles from the spring,
And round it grows the cress.
So when the princes see the king,
Their coming they express
In various ways. Now here I see
Their flags, with dragon blazonry,
All waving in the wind.
The gentle tinkling of their bells
Comes to my ear, and surely tells

They in their chariots, grandly drawn
By the four steeds of mighty brawn,
Cannot be far behind.

3 The king soon gets a nearer view.
The covers red he sees
Upon their knees, of brilliant hue,
And buskins 'neath the knees.
A grave demeanour all display;
The Son of Heaven approves.
What to such princes can he say,
Whose presence rapture moves?
In admiration and delight,
No grace can he withhold.
To some he grants new honours bright,
To some confirms the old.

4 The oaks their branches wide extend,
With leaves thick covered o'er,
Which thus the roots and trunk defend,
And make them thrive the more.
So do these princes service do,
Throughout the land, while they pursue
The charges to them given.
The various regions well they guard,
Nor think they any labour hard,
To aid the Son of Heaven.
All blessings on their heads collect.
And now to court they've brought
Their ministers who nought neglect,
Strong both in act and thought.

5 The boat is by the rope held fast,
Lest it should float away;
So round the princes there is cast
The king's protective stay.
He looks on them with joy intense;
He scans their merits to dispense
His favours and rewards.
He makes their happiness his charge;
Their territories to enlarge,
As duty he regards.

To them it is a pleasure rare,
A happy, joyous time,
When from their States they here repair,
To see his court sublime.

IX.

The *Kĕch kung;* allusive, narrative, and metaphorical. AGAINST THE KING'S COLD TREATMENT OF HIS RELATIVES BY CONSANGUINITY AND AFFINITY; THE EXTENSIVE AND BANEFUL INFLUENCE OF HIS EXAMPLE; THE ENCOURAGEMENT GIVEN BY HIM TO CALUMNIATORS.

1 Whene'er we strongly bend a bow,
Both string and ends we near us bring;
And when we let the tension go,
From us with quick recoil they spring.
So when we show affection deep,
Our kith and kin to us we draw;
But when from them aloof we keep,
They shrink from us by nature's law.

2 When you, O king, to kin are cold,
Such coldness rules throughout the land.
You for their teacher all men hold;
To learn your ways needs no command.

3 Brethren whose virtue stands the test,
By bad example still unchanged,
Their generous feelings manifest,
Nor grow among themselves estranged.
But if their virtue weakly fails
The evil influence to withstand,
Then selfishness o'er love prevails,
And troubles rise on every hand.

4 When men in disputations fine
To hear their consciences refuse,
Then 'gainst each other they repine,
And each maintains his special views.
If one a place of rank obtain,
And scorn humility to show,
The others view him with disdain,
And, wrangling, all to ruin go.

5 A colt the old horse deems himself,
And vainly hastens to the race;
So thinks the mean man, bent on pelf,
Himself fit for the highest place.
Stuffed to the full, he still shall feed,
Nor own that he has had enough.
He drinks, and with insatiate greed,
Knows not the time for leaving off.

6 The monkeys by their nature know
The way to climb a tree, untaught.
We need no mud on him to throw,
Whom lying in the mud we've caught.
The nature of all meaner men
Leads them to follow and obey.
Nor right, nor wrong the millions ken,
But imitate the sovereign's way.

7 The snow falls fast, and all the ground
Hides with its masses, white and clear;
But when the sunbeams play around,
It soon will melt and disappear.
This fact, O king, you don't perceive;
Those men who calumnies diffuse,
Not heeding, to themselves you leave,
And your indulgence they abuse.

8 Yes, though the snow lie drifted deep,
Away before the heat 'twill flow.
I for the king's neglect must weep;—
Like Man or Maou those men will grow.

X.

The *Yuh lëw*; metaphorical and allusive. SOME NOBLE TELLS HOW IMPOSSIBLE IT WAS TO APPROACH OR DO ANYTHING FOR THE KING, AND WARNS THE OTHERS AGAINST DOING SO.

1 The willow trees luxuriant grow.
Who is not glad himself to throw
Beneath their shade to rest?

And so to our great sovereign's court
The feudal lords should oft resort,
And feel supremely blessed.
But he whom we all deemed a god
Is so uncertain in his nod,
That they his presence shun.
Near him alone I dare not go.
Were I at court myself to show,
And of his troubles take the charge,
His calls on me would be so large,
That I should be undone.

2 Luxuriant grow the willow trees;
Beneath their shade one often sees
Large crowds at ease reclined.
So should the king his grace extend,
And to his court the princes bend
Their steps with willing mind.
But he, whom as a god we viewed,
Is so uncertain in his mood,
That they dare not appear.
For me I should but court distress,
If I alone were to address
Myself to take his cares in hand;
He would so much of me demand,
I'd live in constant fear.

3 The birds now on the trees alight,
Then spread their wings in sudden flight,
And soar aloft to heaven;
So does the king his purpose change,
From one thing to another range,
As by his fancies driven.
His heart we cannot fathom well,
Nor can we any moment tell
To what he will proceed.
The task why should I undertake,
And vainly the endeavour make,
His grievous troubles to redress?
'Twould only cause me sore distress,
And to my misery lead.

BOOK VIII.

THE DECADE OF TOO JIN SZE.

I.

THE *Too jin sze;* narrative. PRAISE OF THE LADIES AND GENTLEMEN OF A FORMER TIME FOR THE SIMPLICITY OF THEIR DRESS, THE CORRECTNESS OF THEIR DEPORTMENT, AND THE ELEGANCE OF THEIR MANNERS.

The Preface does not assign any time for the composition of this piece, but Choo says it was made "after the confusion and dispersion." I think it should be referred to the period soon after the removal of the capital to Loh, when things were all in disorder at the new seat of government. It may be said that the officers and ladies of Haou, in Yĕw's reign, did not deserve to be spoken of as the writer speaks; but we need not suppose that they are before his eye in anything deeper than their outward seeming. If this be not thought to satisfy the demands of the piece, we need only assume that the writer goes back to an earlier time than that of Yĕw. Yin and Keih were clan names of great families in the royal domain, the ladies of which would be the leaders of fashion in the capital.

1 In the old capital they stood,
With yellow fox-furs plain,
Their manners all correct and good,
Speech free from vulgar stain.
Could we go back to Chow's old days,
All would look up to them with praise.

2 In the old capital they wore
T'ae hats and black caps small;
And ladies, who famed surnames bore,
Their own thick hair let fall.
Such simple ways are seen no more,
And the changed manners I deplore.

3 Ear-stoppers, made of *sew*-stones fine,
In the old days were worn.
Each lady of a noble line
A Yin or Keih seemed born.

Such officers and ladies now
I see not, and my sorrows grow.

4 With graceful sweep their girdles fell,
Then in the days of old.
The ladies' side-hair, with a swell,
Like scorpion's tail, rose bold.
Such, if I saw them in these days,
I'd follow with admiring gaze.

5 So hung their girdles, not for show;—
To their own length 'twas due.
'Twas not by art the hair curled so;—
By nature so it grew.
I seek such manners now in vain,
And pine for them with longing pain.

II.

The *Ts'ae luh;* narrative. A WIFE TELLS HER SORROW AND INCAPABILITY OF ATTENDING TO ANYTHING, IN THE PROLONGED ABSENCE OF HER HUSBAND, TO WHOM SHE WAS FONDLY ATTACHED.

1 So full am I of anxious thought,
Though all the morn king-grass I've sought,
To fill my arms I fail.
Like wisp all-tangled is my hair!
To wash it let me home repair.
My lord soon may I hail!

2 Though 'mong the indigo I've wrought
The morning long, through anxious thought,
My skirt's filled but in part.
Within five days he was to appear.
The sixth has come, and he's not here.
Oh! how this racks my heart!

3 When here we dwelt in union sweet.
If the hunt called his eager feet,
His bow I cased for him.
Or if to fish he went away,
And would be absent all the day,
His line I put in trim.

4 What in his angling did he catch?
Well worth the time it was to watch
How bream and tench he took.
Men thronged upon the banks and gazed;
At bream and tench they looked amazed,
The triumphs of his hook.

III.

The *Shoo mĕaou;* allusive and narrative. CELEBRATING THE SERVICE OF THE EARL OF SHAOU IN BUILDING THE CITY OF SEAY, AND THE CHEERFUL ALACRITY OF HIS SOLDIERS UNDER HIS MANAGEMENT.

This piece and the fifth of Part III., Book iii., should be read together. King Seuen (B.C. 826—781) established the marquisate of Shin, in the present department of Nan-yang, Ho-nan, as a bulwark against the encroachments of the tribes on the west and south, appointing its capital at Sĕay, in the present Tang Chow of the same department. This piece celebrates the expedition to which was entrusted the building of the city, and the inauguration of the State. The name of the earl of Shaou, who was entrusted with its command, was Hoo, known as duke Muh of Shaou.

1 As the young millet, by the genial rain
Enriched, shoots up luxuriant and tall,
So, when we southward marched with toil and pain,
The earl of Shaou cheered and inspired us all.

2 We pushed our barrows, and our burdens bore;
We drove our waggons, and our oxen led.
"The work once done, our labour there is o'er,
And home we travel," to ourselves we said.

3 Close kept our footmen round the chariot track;
Our eager host in close battalions sped.
"When once our work is done, then we go back,
Our labour over," to themselves they said.

4 Hard was the work we had at Seay to do,
But Shaou's great earl the city soon upreared.
The host its service gave with ardour true;—
Such power in all the earl's commands appeared!

5 We did on plains and low lands what was meet;
We cleared the springs and streams, the land to drain.
The earl of Shaou announced his work complete,
And the king's heart reposed, at rest again.

IV.

The *Sih sang*; allusive and narrative. THE WRITER TELLS HIS ADMIRATION AND LOVE FOR SOME MEN OF NOBLE CHARACTER.

There seems to be nothing in this piece to justify our regarding it as satirical; but the Preface and its supporters manage to find in it Yĕw's keeping good men in obscurity, and the desire of the writer to see them in office. Choo is of opinion that both this piece and the preceding are out of their proper place, through some mistake, at an early time, in the arrangement of the pieces in this Part.

1 Where lies the ground both wet and low,
The mulberry trees in beauty grow;—
'Tis sweet to see their clust'ring leaves.
Such pleasure in my bosom heaves,
When I the princely men descry;—
To tell the joy 'twere vain to try.

2 Where lies the ground both wet and low,
The mulberry trees in beauty grow;—
'Tis sweet to see their glossy leaves.
Such pleasure in my bosom heaves,
When I the princely men behold;—
Then does my heart its joy unfold.

3 Where lies the ground both wet and low,
The mulberry trees in beauty grow;—
'Tis sweet to see their dark green leaves.
Such pleasure in my bosom heaves,
When lights upon those men my eye;—
At their grand fame my heart throbs high.

4 I cherish those men in my heart.—
Might not my words my love impart?
No;—if the words were once but spoken,
The charm of love might then be broken.
The men shall dwell within my heart,
Nor thence with lapse of time depart.

V.

The *Pih hwa;* metaphorical. THE WIFE OF KING YEW COMPLAINS OF BEING DEGRADED AND FORSAKEN.

There is nothing in the piece itself to suggest this special reference of it to the queen of king Yëw; but from the Han dynasty downwards all the critics have concurred in this view of it.

1 The fibres of the white-flowered rush
Are with the white grass bound.
So do the two together go,
In closest union found.
And thus should man and wife abide,
The twain combined in one;
But this bad man sends me away,
And bids me dwell alone.

2 Both rush and grass from the bright clouds
The genial dew partake.
Kind and impartial, nature's laws
No odious difference make.
But providence appears unkind;
Events are often hard.
This man, to principle untrue,
Denies me his regard.

3 Northward the pools their waters send,
To flood each paddy field;
So get the fields the sap they need,
Their store of rice to yield.
But that great man no deed of grace
Deigns to bestow on me.
My songs are sighs. At thought of him
My heart aches wearily.

4 The mulberry branches they collect,
And use their food to cook.
But I must use a furnace small,
That pot nor pan will brook.
So me that great man badly treats,
Nor uses as his wife,
Degrades me from my proper place,
And fills with grief my life.

5 The bells and drums inside the court
Men stand without and hear;
So should the feelings in my breast,
To him distinct appear.
All-sorrowful, I think of him,
Longing to move his love;
But he vouchsafes no kind response;
His thoughts far from me rove.

6 The marabow stands on the dam,
And to repletion feeds;
The crane deep in the forest cries,
Nor finds the food it needs.
So in my room the concubine
By the great man is placed;
While I with cruel banishment
Am cast out and disgraced.

7 The Yellow ducks sit on the dam,
With left wing gathered low;
So on each other do they lean,
And their attachment show.
And love should thus the man and wife
In closest concord bind;
But that man turns away from me,
And shows a fickle mind.

8 When one stands on a slab of stone,
No higher than the ground,
Nothing is added to his height;—
Low with the stone he's found.
So does the favourite's mean estate
Render that great man mean,
While I by him, to distance sent,
Am pierced with sorrow keen.

VI.

The *Mëen man;* allusive. SOME INFERIOR COMPLAINS OF HIS TOIL IN AN EXPEDITION, AND OF THE NEGLECT WITH WHICH HE WAS TREATED BY HIS SUPERIORS.

Choo regards the piece as all metaphorical. "The whole case," says a critic, "is put into the mouth of an oriole, and the lines flow naturally

and easily;—metaphorically, without the appearance of metaphor, expressing the object of the writer. We must not think that in the last four lines we have a man longing for some one in whom he could trust for help;—they are the thoughts of the bird to that effect." But if the writer chose to put the expression of his sentiments into the mouth of a bird, he would have made it talk like a bird;—as in I. xv. II. Choo's better judgment here deserted him.

See the use Confucius makes of a couple of the lines in "the Great Learning," Commentary, iii. 2.

1 Twitters fast the oriole,
Where yonder bends the mound.
The happy little creature
Its resting place has found.
So have not I. The journey's length
And weary toil o'ertask my strength.
Give me to eat; give me to drink;
And teach my mind the way to think.
Then bid a baggage cart prepare
Along the route myself to bear.

2 Twitters fast the oriole,
Where shows its edge the mound:
The happy little creature
Its resting place has found.
So have not I. I dare not shrink
From the long way, but trembling think,
Unable to hold on, I'll sink.
Give me to drink; and give me food;
And teach my mind the thing that's good.
Then bid a baggage cart prepare
Along the route myself to bear.

3 Twitters fast the oriole,
Where spreads its side the mound.
The happy little creature
Its resting place has found.
So have not I. I dare not shrink
From the long way, but trembling think,
Before we reach the end, I'll sink.
Give me to drink; to food invite;
And tell my mind the thing that's right.
Then bid a baggage cart prepare
Along the route myself to bear.

VII.

The *Hoo yeh;* narrative. WHERE THE PROVISIONS ARE MOST FRUGAL, ALL THE RULES OF POLITE INTERCOURSE MAY YET BE PRESERVED.

Over the frugal meal described, the parties in the writer's eye would be as ceremonious as at a grand feast. First, the host pours out a cup of his spirits, and tastes them to be assured they are good. Then he fills a cup, and presents it to the guests. The guests drink, and have a cup filled, which the host drinks. Lastly, the host has the cups of the guests filled, and they cause his to be filled, and they all drink to one another.

1 A few gourd leaves that waved about
Cut down and boiled;—the feast how spare!
But the good host his spirits takes,
Pours out a cup, and proves them rare.

2 A single rabbit on the mat,
Or baked, or roast:—how small the feast!
But the good host his spirits takes,
And fills the cup of every guest.

3 A single rabbit on the mat,
Roasted or broiled:—how poor the meal!
But the guests from the spirit vase
Fill their host's cup, and drink his weal.

4 A single rabbit on the mat,
Roasted or baked:—no feast we think!
But from the spirit vase they take,
Both host and guests, and joyous drink.

VIII.

The *Tsëen-tsëen che shuh;* narrative. COMMEMORATING THE HARDSHIPS OF A LONG AND DIFFICULT EXPEDITION TO THE EAST, AGGRAVATED BY GREAT RAINS.

1 How high those frowning rocks arisé!
With awe they fill the mind.
Our way through streams, o'er mountains lies;
Toilsome the march we find.
Eastward our expedition goes,
Nor has our chief one hour's repose

2 Those frowning rocks the heights surmount,
And fill the mind with dread.
O'er hills, through streams, our steps we count;—
When shall our march be sped?
Our warrior hastens on the track,
Nor thinks he of our drawing back.

3 Look at the swine, with legs all white,
Washed by the pools from stain!
The moon wades through the Hyads bright,
Foretelling heavier rain.
He at whose word we eastward fare
No leisure has for other care.

IX.

The *T'ëaou che hwa;* metaphorical. THE WRITER LAMENTS HIS MISERY AMIDST AND IN CONSEQUENCE OF THE GENERAL DECAY OF THE KINGDOM.

1 Deep yellow are turned
The bignonia flowers;
And my wounded heart
Its sorrow outpours.

2 The flowers are all gone;
But green leaves are seen.
Than this fate have known,
Better not to have been!

3 In fish traps but stars!
Ewes thin, with large head!
While some may have food,
Most languish, ill fed.

X.

The *Ho ts'aou puh hwang;* allusive and narrative. THE MISERY AND MURMURING OF SOLDIERS CONSTANTLY EMPLOYED ON EXPEDITIONARY SERVICES, AND TREATED WITHOUT ANY CONSIDERATION.

1 Yellow now is all the grass;
All the days in marching pass.
On the move is every man;
Hard work, far and near, they plan.

2 Black is every plant become;
Every man is torn from home.
Kept on foot, our state is sad;—
As if we no feelings had!

3 Not rhinoceroses we!
Tigers do we care to be?
Fields like these so desolate
Are to us a hateful fate.

4 Long-tailed foxes pleased may hide
'Mong the grass, where they abide.
We, in box-carts slowly borne,
On the great roads plod and mourn.

THE BOOK OF POETRY.

PART III.

GREATER ODES OF THE KINGDOM.

Book I. Decade of King Wăn.

TITLE OF THE PART. Little needs to be added here to what I have said on the title of Part II. The term "greater" is given to the pieces because of their greater length, and the themes of several of them being of a more exalted kind,—the history and virtues of the ancestors of the House of Chow, and of the founders of the dynasty. The first eighteen pieces are "the correct Ya," and are attributed to the duke of Chow.

TITLE OF THE BOOK. As in the last Part, the odes should be arranged in tens; and each Decade takes its name from that of the first ode in it. In this Book Wăn is mainly the subject of the first eight pieces, and king Woo is more prominent in the other two.

I.

The *Wăn wang;* narrative. CELEBRATING KING WĂN, DEAD AND ALIVE, AS THE FOUNDER OF THE DYNASTY OF CHOW, SHOWING HOW HIS VIRTUES DREW TO HIM THE FAVOURING REGARD OF HEAVEN, AND MADE HIM A BRIGHT PATTERN TO HIS DESCENDANTS AND THEIR MINISTERS.

It is to be borne in mind that in this and other pieces Wăn is spoken of as "king Wăn," as having been *kinged* by the duke of Chow after the subjugation of the Yin or Shang dynasty, when Woo, Wăn's son, in his old age received the appointment to the throne;—see "The Doctrine of the Mean," XVIII. 3. Wăn never assumed the title of king himself. The appointment of Heaven lighted on him, but it took effect only when his son Fah—king Woo—became the sovereign of China.

The dynasty which Chow superseded is called indifferently Yin or Shang, and sometimes Yin-shang, by a combination of these names. The descendants of its kings, appearing at the court of Chow, assisted at the sacrifices of the king in his ancestral temple, and continued to wear the insignia of rank belonging to them as of the royal House of Yin.

1 The royal Wan now rests on high,
Enshrined in brightness of the sky.
Chow as a state had long been known,
And Heaven's decree at last was shown.
Its lords had borne a glorious name;
God kinged them when the season came.
King Wan ruled well when earth he trod;
Now moves his spirit near to God.

2 A strong-willed, earnest king was Wan,
And still his fame rolls widening on.
The gifts that God bestowed on Chow
Belong to Wan's descendants now.
Heaven blesses still with gifts divine
The hundred scions of his line;
And all the officers of Chow
From age to age more lustrous grow.

3 More lustrous still from age to age,
All reverent plans their zeal engage;
And brilliant statesmen owe their birth
To this much-favoured spot of earth.
They spring like products of the land,—
The men by whom the realm doth stand.
Such aid their numerous bands supply,
That Wan rests tranquilly on high.

4 Deep were Wan's thoughts, sustained his ways;
His reverence lit its trembling rays.
Resistless came great Heaven's decree;
The sons of Shang must bend the knee;—
The sons of Shang, each one a king,
In numbers beyond numbering.
Yet as God spoke, so must it be:—
The sons of Shang all bent the knee.

5 Now each to Chow his homage pays,—
So dark and changing are Heaven's ways.
When we pour our libations here,
The officers of Shang appear,
Quick and alert to give their aid;—
Such is the service by them paid,

While still, they do not cast aside
The cap and broidered axe,—their pride.
Ye servants of our line of kings,
Remember him from whom it springs.

6 Remember him from whom it springs;—
Let this give to your virtue wings.
Seek harmony with Heaven's great mind;—
So shall you surest blessing find.
Ere Shang had lost the nation's heart,
Its monarchs all with God had part
In sacrifice. From them you see
'Tis hard to keep high Heaven's decree.

7 'Tis hard to keep high Heaven's decree!
O sin not, or you cease to be.
To add true lustre to your name,
See Shang expire in Heaven's dread flame.
For Heaven's high dealings are profound,
And far transcend all sense and sound.
From Wan your pattern you must draw,
And all the States will own your law.

II.

The *Ta ming;* narrative. HOW THE APPOINTMENT OF HEAVEN RESTED ON KING WAN, AND DESCENDED TO HIS SON, KING WOO, WHO OVERTHREW THE DYNASTY OF YIN OR SHANG;—CELEBRATING ALSO THE MOTHER AND THE WIFE OF WAN.

Of Wăn's father I shall speak particularly on ode VII. He married, as st. 2 here tells us, a Jin, the second daughter of the prince of Che, a principality somewhere in the royal domain of Yin. Chinese writers celebrate her—T'ae-jin—in the highest terms, saying that her instruction of Wăn commenced while he was yet in her womb. "Her eyes looked on no improper sight; her ears listened to no licentious sound; and her lips uttered no word of pride."

Wăn's own wife was the famous T'ae-sze, of the State of Sin, north of the river Hëah, in the present district of Hoh-yang, in T'ung Chow, Shen-se. The principal city must have been near the Wei.

The wild or plain of Muh, where the deciding battle between Chow and Shang was fought, was in the present Ho-nan, not far from the capital of Shang. Of Shang-foo, who appears to have been Woo's principal officer and supporter on the occasion, I have spoken in the introductory note to the Odes of Ts'e, Part I.

1 Majestic Heaven from kings below,
That they illustrious virtue show,
With strictest law requires.
They must not on its grace rely,
Nor think that they can change defy.
The House of Yin long ruled the land,
Called to the throne by Heaven's command.
But its last monarch, from it driven,
Lost by supreme decree of Heaven
The kingdom of his sires.

2 What time in Chow ruled our king Ke,
Among the princesses of Che,
In the domain of Yin,
The second daughter of her name
Had through the land a noble fame.
Her from her parents Ke had sought,
And to his capital he brought,
And wedded her, T'ae-jin.
They both could perfect virtue claim,
No duty left undone.
A mother soon the wife became;
The child was our king Wan.

3 This our king Wan in all his way
Did watchful reverence display,
With clearest wisdom serving God,
Who, pleased to see the course he trod,
Him with great favour crowned.
His virtue no deflection knew,
But always to the right was true.
The States beheld, and all approved;
With loyal ardour stirred and moved,
Wan as their Head they owned.

4 Throughout the land Heaven sent its glance;
Whom should it to the throne advance?
To Wan came the decree.
While he was still in early years,
By Heaven's arranging there appears
She who his bride should be.

North of the Heah, on Wei, she shone,
The child of a great House.
Then Wan, to years of manhood grown,
Tendered to her his vows.

5 Like a fair denizen of Heaven
Was she to whom those vows were given.
The gifts he sent were deemed complete,
And to the Wei, his bride to meet,
Our Wan in person went.
A bridge of boats across the stream
He made, as did her state beseem.
She crossed; to Chow they held their way.
Great was the glory of the day,
And glorious the event!

6 Heaven thus its grand appointment made,
And Wan to all the land displayed,
While still he ruled in Fung.
Sin's eldest daughter was the wife,
Whom Heaven prepared to bless his life,
And take his virtuous mother's place.
And Heaven soon gave them further grace;
'Twas from them king Woo sprung.
Heaven kept and helped the child, until
Its summons to him came.
Then Woo marched forth to do its will,
Smote Yin, and won his fame.

7 Countless as forest leaves, Yin's hosts,
Collected from its utmost coasts,
Were marshalled in Muh's famous plain,
To meet king Woo;—but all in vain.
Chow to the crisis rose.
Woo viewed their multitudes with fear,
But Shang-foo's words soon gave him cheer:—
"With you is God; your doubts dispel.
With Him as helper, we shall quell
The pride of all our foes."

8 Vast was the plain. Each sandal car,
That brightly shone amidst the war,
Dashed rapidly along.

Each team of steeds, black-maned and bay,
Against all obstacles made way.
Like mighty eagle on the wing,
Shang-foo was ever near the king,
Whose heart was thus made strong.
At the first charge Yin's troops gave way,
And took to shameful flight.
That morn a long and brilliant day
Displaced the previous night.

III.

The *Mëen*; metaphorical and narrative. THE SMALL BEGINNINGS AND SUBSEQUENT GROWTH OF THE HOUSE OF CHOW. ITS REMOVAL FROM PIN UNDER T'AN-FOO, AND SETTLEMENT IN CHOW, DOWN TO THE TIME OF KING WAN.

The gradual rise of the House of Chow has been adverted to in the notes on the title of Part I. T'an-foo, it is there stated, removed with his tribe from Pin to the plain of Chow in B.C. 1325; and we have here an eloquent account of his labours in founding the new settlement. Duke Lëw, to whom is ascribed the previous settlement of the tribe in Pin, in B.C. 1796, is celebrated in the second Book of this Part; but what we read of T'an-foo, in the first stanza of this piece, is not reconcileable with the accounts of his distant predecessor, nor with the sketch of life in Pin in I. xv. I.

Of the circumstances in which T'an-foo moved from Pin, see a graphic account in Mencius, I. ii. XV. His wife was a Këang. She is called T'ae-këang, and also Chow këang. Mount K'e, called also "Pillar of the Sky," is 10 *le* north-east from the district city of K'e-shan, department Fung-ts'ëang.

Stanzas 5 to 7 describe the processes and progress in erecting the buildings of the new settlement,—under the direction of a Superintendent of Works, and a Minister of Instruction. Out of these two appointments, no doubt, grew the ministers whose functions are described in the Book of History and the Ritual of Chow. It is interesting to observe that the first public building taken in hand was the ancestral temple. The chief would make a home for the Spirits of his fathers before he made a palace for himself.

Stanza 8 brings us to king Wăn. The story of the chiefs of Joo and Juy, two States on the east of the Ho, is this:—They had a quarrel about some territory to which each of them laid claim. They went to lay the matter before the lord of Chow; and as soon as they entered his State, they saw the ploughers readily yielding the furrow, and travellers yielding the path, to one another, while men and women avoided one another on the road, and none of the old people had burdens to carry. When they got to his court, they beheld the officers of each inferior grade giving place to those above them. All this made them ashamed of their own quarrel.

They agreed to let the disputed ground be an open territory, and they withdrew, without presuming to appear before Wăn. When this affair was noised abroad, it is said that more than forty States tendered their submission to Chow.

1 As grow the gourds, with ever length'ning stem,
From elder sires sprang ours, as we from them.
When first by Ts'eu and Ts'eih our people grew,
And o'er them ruled the ancient duke T'an-foo,
There kiln-like huts and caves for them he made,
Ere any house its walls and roof displayed.

2 The ancient duke T'an-foo came with the morn,
In car along the western rivers borne,
Nor stayed his steeds, until he reached mount K'e.
The lady Keang came in his company.
With eager eyes they travelled o'er the ground,
To find a site on which a town to found.

3 The plain of Chow, with violets o'erspread
And sonchus plants found sweet on such a bed,
Lay wide and rich. He asked his men their mind,
And by the scorchèd tortoise-shell divined.
Both answer gave :—"Now is the time and here!"
His followers straight their homes began to rear.

4 He cheered them on, and placed them on the land,
On left and right their different sites he planned.
Divisions, large and small, soon marked the plain,
And channels, or to irrigate or drain.
From east to west the acres he defined;
Nought that was needed 'scaped his active mind.

5 He named two officers who should preside
O'er all these labours, and the people guide.
These to direct the building work he calls;
True to the plummet rise the many walls.
They bind the frame-boards, till they stand aright,
And rear th' ancestral temple in its might.

6 With earth in baskets crowding workmen came,
Which then with shouts they cast into the frame.
There with responsive blows the earth they pound,
And trim and pare until the walls are sound.

At once, five thousand cubits long, these rise,
The drum unheard amidst the toilers' cries.

7 The palace next they built. Its outer gate
Arose with lofty and imposing state.
The inner portal of the court they reared,
With massive pomp. Anon, hard by, appeared
The altar for the Spirits of the land,
Where the State's greatest movements should be planned.

8 Thus though his foeman's rage he could not tame,
T'an-foo preserved and left a noble fame.
In time the oaks and thorns were cleared away,
And roads for travellers opened to the day.
The savage hordes of Keun all disappeared,
Panting, and trembling at the name they feared.

9 Then came king Wan, and stirred to nobler life
The chiefs of Joo and Juy, who ceased their strife.
Some sought our prince, whom yet they had not seen;
Some, led by those who at his court had been;
Some came who dreaded his avenging arm;
And some, who knew he screened the weak from harm.

IV.

The *Yih p'oh*; allusive and narrative. IN PRAISE OF KING WAN, CELEBRATING HIS ACTIVITY, INFLUENCE, AND CAPACITY TO RULE.

In st. 2 we have the lord of Chow, here called "prince and king," in his ancestral temple, assisted by his ministers in pouring out the libations to the spirits of the departed. The handle of the king or lord's libation cup was a complete *kwei*, or obelisk-like symbol of jade; that of a minister was the half of such a symbol, divided longitudinally.

The King is a famous river of Shen-se, flowing into the Wei in the district of Kaou-ling;—see I. iii. X. 3. "Six hosts" is an exaggeration, and could not be properly used of the Head of the House of Chow before king Woo.

1 Abundant grow the oaks, and round them rise
A mass of shrubs, both yielding large supplies
Of firewood, or to burn or store.
In grace and grandeur shone our prince and king;
From left and right all haste, and to him cling,
As bent from him to part no more.

2 In grace and grandeur shone our prince and king.
At sacrifice his ministers all bring
Their cups, each handle half a mace.
Solemn and grave, on left and right they stand,
And pour libations with a reverent hand;—
Well do such men the service grace!

3 Upon the King the boats are borne along,
As to their oars the rowers bend, and strong
Impel them to their utmost speed.
So marched our king in his avenging wrath,
His six hosts swiftly following on his path;—
How could his plans fail to succeed?

4 The Milky way reveals its span on high,
With light and beauty bright'ning all the sky;—
Men view it with admiring gaze.
Long lived the king, and lasting influence shed
Throughout the land, where his great son displayed
The glorious issues of his ways.

5 The vessels, formed of metal and of jade,
By graver's tools are still more precious made;—
With grace their worth is thus combined.
Unceasing were the labours of our king;
East, west, north, south, his laws and rules shall bring
The reverent homage of each mind.

V.

The *Han luh*; allusive and narrative. IN PRAISE OF THE VIRTUE OF KING WAN, BLESSED BY HIS ANCESTORS, AND RAISED TO THE HIGHEST DIGNITY WITHOUT SEEKING OF HIS OWN.

We know nothing of the situation of the Han hill. The connexion generally between the allusive lines and the others is this:—that, as what is predicated of the things spoken of was natural to them, so were Wän's natural qualities favourable to his distinction and advancement.

1 Round the foot of mount Hăn
Grow the hazel and thorn.
Self-possession and ease
Did our monarch adorn.
Striving for his height of place,
These around him threw their grace.

2 From the large cup of jade
Fragrant spirits down flow.
Self-possession and ease
Did our prince ever show.
Could there but on him descend
Rank and blessing without end?

3 Up to heaven flies the hawk;
Fishes spring in the deep.
Self-possession and ease
Did our prince ever keep.
Grand the influence he shed,
As those virtues he displayed!

4 In the vessel behold
How his spirits shine clear!
The red bull is ready,
Nor the knife views with fear.
Thus he paid the sacred rite,
Brighter blessing to invite!

5 Oaks and shrubs thickly grow,
Which for firewood men hew.
Self-possession and ease
In our prince all could view.
Spirits cheered him in his course,
Nerving him with secret force.

6 How the creepers close twine
Round the branches and stems!
Self-possession and ease
Robed our prince as with gems.
Happiness increased unsought,
Nor by crooked ways was bought.

VI.

The *Sze-chae;* narrative. THE VIRTUE OF KING WAN AND ITS WONDERFUL EFFECTS; WITH THE EXCELLENT CHARACTER OF HIS MOTHER AND WIFE.

We are not to suppose that T'ae-sze had herself 100 sons. She had ten, we are told; and her freedom from jealousy so encouraged the fruitfulness of the harem, that all the sons born in it are ascribed to her. See on I. i. V.

1 T'ae-jin was pure, of rev'rent life,
From whom our king Wan sprang.
Fit was she for his father's wife,
And well she loved Chow Keang.
T'ae-sze inherited her fame;
Through her an hundred sons there came.

2 Wan formed himself upon his sires,
Nor gave their Spirits pain.
Well pleased were they. Next he inspires
His wife. His brethren fain
To follow were. In every State
The chiefs on his example wait.

3 In palace see him,—bland, serene;
In fane, with rev'rent fear.
Unseen by man, he felt still seen
By Spirits always near.
Unwearied ly did he maintain
His virtue pure, and free from stain.

4 Some great calamities there came,
Which he could not control.
But none his generous aim might blame,
Nought darken his bright soul.
Untaught, the right he ever saw;
Reproof he needed not, nor law.

5 Grown men through him in virtue grew;
Young men attainments made.
Aye to himself our prince was true,
Nor weariness displayed.
His officers acquired great fame;
To him they owed their deathless name.

VII.

The *Hwang e;* narrative. SHOWING THE RISE OF THE HOUSE OF CHOW TO THE SOVEREIGNTY OF THE KINGDOM THROUGH THE FAVOUR OF GOD. THE CASES AND ACHIEVEMENTS OF KING T'AE, KING KE, AND ESPECIALLY OF KING WAN.

King T'ae is T'an-foo, who was kinged under this style by the duke of Chow, and stanzas 1 and 2 are descriptive of his settlement in K'e-chow, and labours in clearing the country. Ke was T'ae's third son;—that

is the meaning of Ke. There was an elder brother, known as T'ae-pih, who ought to have succeeded to T'ae. The old chief, however, was so charmed with the precocious virtues of Ch'ang—afterwards king Wăn—the young child of Ke, that he wished the State to fall to Ke, and through him by and by to Ch'ang. This could not have been if T'ae-pih had remained in Chow. Ke, his younger brother, would never have consented to take his place. T'ae-pih on this, seeing their father's wishes, fled from Chow altogether, along with his second brother, and settled among the rude people of what was afterwards the State of Woo, far away in the south and east of the country. Thus the way was opened for the purpose of God concerning Wăn to take effect, and Ke so conducted himself as to make the act of T'ae-pih appear in its true glory.

In st. 5 we come to Wăn, who has now succeeded to his father as lord of Chow. Meih was a State ruled by K'eihs,—in the present Tsing-ning Chow, department P'ing-lëang, Kan-suh. Yuen was a State adjacent to Meih, and Kung must have been a place or district in it.

It would appear that after the subjugation of Meih, Wăn made a temporary change of his principal city, but the place to which he moved could not be far from king T'ae's first settlement in Chow.

Stanzas 7 and 8 describe his subjugation of Ts'ung, the marquis of which, we are told by Sze-mà Ts'ëen, had slandered him to the king of Shang, who threw him into prison. By and by he was re-instated in his position as president of the States of the West, with more than his former powers, and proceeded to deal with the State of Ts'ung as is here described.

1 Oh! great is God. His glance on earth He bent,
Scanning our regions with severe intent
For one whose rule the people should content.

The earlier lines of kings had practised ill,
And ruling, ruled not after God's just will.
He therefore 'mong the States was searching still.

Searching for one in whom He could confide.
From the great States He westward turned aside,
And there a place did for our House provide.

2 T'âe then was chief, who made wild nature trim,
And cleared the forest of the rotting limb.
Impervious tracts grew pervious by him.

He felled and dressed the bosky clumps and rows;
He drained the marshes where the willow grows;
He thinned the mulberries, rising thick and close.

When this wise chieftain God to Chow had given,
The Kwan hordes fled away, by terror driven;
And sons came from the wife T'âe got from Heaven.

3 God looked upon the hills where T'ae the oak
And thorny shrubs had thinned, and lo! there broke
Paths through the firs, that human feet bespoke.

The State thus founded, God prepared the king,
And he through T'ae-pih's flight from Ke shall spring.
T'ae's son was Ke, whose praises now I sing.

A younger brother's heart within him glowed;
He to his elder rendered all he owed,
And when *he* fled, a patriot's heart Ke showed.

So through his course his brother's flight appeared
With glory crowned. Head of the name, Ke reared
The throne to which Chow's way ere long was cleared.

4 Gifted was Ke by God with wisdom high.
His judgments true drew on him every eye;
With silent growth his fame spread far and nigh.

Most keen, most wise, to yield or to command,
And sway to exercise throughout the land,
He was 'twixt king and chief a powerful band.

His son, king Wan, could all his honours claim,
With virtue pure, beyond the reach of blame.
On him and on his sons God's blessing came.

5 God spake to Wan, "Be thou not like to those,
Whose aim now flies to this, to that now goes,
Whose facile wills obey each wind that blows."

So grandly clomb he to fair virtue's height.
When rebel Meih dared to dispute his might,
And dared to challenge this great land to fight;

They entered Yuen, and against Kung conspire.
Then rose the king, majestic in his ire,
And sent his troops to make the foe retire;

His power, as all expected, to display,
And, strength'ning Chow, a deep foundation lay,
On which might rise an universal sway.

6 Calm in his capital, the king abode.
His troops from utmost Yuen held on their road;
O'er lofty hills right valiantly they strode.

The foe could plant no forces on our hills,
Or high or low, nor drink our springs and rills,
Nor touch the pools that trickling brooklet fills.

South of the K'e, and near the Wei, Wan saw
Large plains, to which the masses he could draw.
There now he dwelt, and to the States gave law.

7 God spake to Wan, "I love your virtue wise
Not blatant-tongued, nor flashed before men's eyes,
Not seeking fickle change, or rude emprize.

All unpremeditate, and free from art,
It leads you to enact the noblest part,
A pattern king,—according to God's heart."

God spake to Wan, "Straight with your brethren go;
And ladders take, and engines to bring low
The walls of Ts'ung, and there defeat the foe."

8 The warlike engines gently first they ply,
Against the walls of Ts'ung, walls broad and high,
Hoping the foe would not their power defy.

Captives for question, one by one, were brought;
The left ears of the slain were slowly sought:—
So would they wake the foe's relenting thought.

With the same object,—human life to spare,
To God, and to war's Sire, Wan sought by prayer
And sacrifice. Who should resistance dare?

But Ts'ung held out. The engines moved along
With all their force against its bulwarks strong,
At which the troops were hurled, one eager throng.

Wan razed its walls, and quenched its rites in blood.
The eye could scarcely tell where once it stood.
Throughout the land, all feared his wrathful mood.

VIII.

The *Ling t'ae;* narrative. THE JOY OF THE PEOPLE IN THE GROWING OPULENCE AND DIGNITY OF KING WAN.

This piece must be referred to the time when the lord of Chow had moved his capital to Fung, after the overthrow of Ts'ung, *i.e.*, to B.C. 1135,

according to the common Chinese chronology. "The wondrous tower," "the wondrous park," and "the wondrous pond," are all famous in Chinese books;—see what Mencius says about them, I. i. II.

1 When Wan to build his wondrous tower began,
Of all its plan a scheme he drew.
To do the work, in crowds the people ran,
And as by magic, lo! it grew.
"Be not in haste:"—so kindly said the king,
But all as to a father help would bring.

2 The king was walking in his wondrous park,
Where lay the does, all sleek and clean.
'Twas sweet to him their restfulness to mark,
And see the white birds' glistening sheen.
Then to his wondrous pond he took his way,
To view the fish their bounding life display.

3 Right in the middle of a circling pool,
His hall, the place of joy, he reared.
For music there he made provision full.
'Twixt pillars finely carved appeared
Face-boards, with tops of finest tracery,
'Neath which large drums and bells were hanging free.

4 On these the blind musicians did their part.
Of lizard skin the drums were made.
The eyeless men displayed consummate art;
In perfect unison they played.
The music loud resounded through the hall.
What rapture did the festive throng enthral!

IX.

The *Hëa woo;* narrative. IN PRAISE OF KING WOO, WALKING IN THE WAYS OF HIS FOREFATHERS, AND BY HIS FILIAL PIETY SECURING THE THRONE TO HIMSELF AND HIS POSTERITY.

1 Kings die in Chow, and others rise,
And in their footsteps tread.
Three had there been, and all were wise;
And still they ruled, though dead.
T'ae, Ke, and Wan were all in heaven,
When Woo to follow them was given.

2 Yes, Woo to follow them was given.
To imitate his sires,
And to obey the will of Heaven,
He ardently desires.
Through all his course this aim endured,
And this the people's trust secured.

3 Yes, Woo secured the people's faith,
And gave to all the law
Of filial duty, which till death
Shining in him they saw.
Such piety possessed his mind;
Such pattern did he leave behind.

4 Thus the one man was Woo,—the One,
The king, whom all did love.
They saw in him the pattern son;
Such sons to be they strove.
The filial aim in him bright shone;
In him were seen the dead and gone.

5 In Woo his sires were thus brought back.
The kings that from him spring,
Continuing in his steps to walk,
Upon themselves shall bring,
Through myriad years, to Chow still given,
The blessing of impartial Heaven.

6 Ah! yes, Heaven's blessing will descend,
And men their names shall bless.
Thousands from Chow's remotest end,
Their praises shall express.
Their sway through myriad years shall last,
Nor helpers fail, strong friends and fast.

X.

The *Wăn wang yĕw shing;* narrative to the last stanza, which is allusive. THE PRAISE OF KING WAN AND KING WOO:—HOW THE FORMER DISPLAYED HIS MILITARY PROWESS ONLY TO SECURE THE TRANQUILLITY OF THE PEOPLE; HOW THIS APPEARED IN THE BUILDING OF FUNG AS HIS CAPITAL CITY; AND HOW THE LATTER ENTERED, IN HIS CAPITAL OF HAOU, INTO THE SOVEREIGNTY OF THE KINGDOM WITH THE SINCERE GOOD WILL OF ALL THE PEOPLE.

Wăn's capital of Fung was, probably, what had been the chief city of the State of Ts'ung, mentioned in ode VII. The Fung water lay between Fung and Woo's capital of Haou having the former on the west, and the latter on the east. Haou was a new city, built by Woo, and hence we have the account of his divining about the site and the undertaking, while nothing of the sort is related of Wăn in regard to Fung.

1 Oh! the praise of king Wan
Shall for ever endure.
For the people he sought,
How their rest to make sure.
And his work he beheld
Made complete and secure;
And our Wan was a sovereign true!

2 'Twas the gift of high Heaven
That the throne did bestow.
What success Wan achieved,
When great Ts'ung was laid low!
Fung he called it, and moved
There, his grand state to show;
And our Wan was a sovereign true!

3 He repaired its old walls,
And the old moat he cleared.
As his sires had oft done,
So his new seat he reared.
Not in haste did he build,
And the son more appeared;
And our prince was a sovereign true!

4 Oh! how brightly those walls
Did his merit display!
From all quarters they came,
And would not be said nay.
For to Fung they repaired,
Their true homage to pay;
And our prince was a sovereign true!

5 East from Fung flowed the stream
That the same name did bear.
'Twas the work of great Yu
Made the water flow there.

And to Fung the States came,
Woo their king to declare;
And our king was a sovereign true!

6 Then to Haou Woo removed,
And the pool-circled hall
There he built, and received
The submission of all.
East, west, north, and south,
Him their monarch they call;
And our king was a sovereign true!

7 Having thought of the site,
By the shell Woo divined.
As the shell answer gave,
So the site was assigned.
Thus king Woo dwelt in Haou,
Where his city we find;
And our Woo was a sovereign true!

8 Where the Fung water flows,
Is the white millet grown.
In the men Woo employed
How his merit was shown!
To his sons he would leave
His wise plans and his throne;
And our Woo was a sovereign true!

BOOK II.

DECADE OF SHANG MIN.

I.

The *Shang min;* narrative. THE LEGEND OF HOW-TSEIH:—HIS CONCEPTION; HIS BIRTH; THE PERILS OF HIS INFANCY; HIS BOYISH HABITS OF AGRICULTURE; HIS SUBSEQUENT TEACHING OF AGRICULTURE, AND HIS FOUNDING OF SACRIFICES; THE HONOURS OF SACRIFICE PAID TO HIM BY THE HOUSE OF CHOW.

Evidently this piece was designed to do honour to How-tseih, as the founder to whom the princes of the House of Chow traced their lineage;—see the note to I. i. I. After they obtained the sovereignty of the kingdom, he was made "the assessor of Heaven" at the border sacrifice, as being the one man by whom the benevolent intention of the Supreme Power for the nourishment of the people by means of the fruits of the earth had been realized; and of course he had his place at certain times in the seasonal sacrifices.

We really know nothing more about Këang Yuen than what we are told in the She. It is assumed that she was a daughter of the House of T'ae; but who her husband was we cannot say; though as the Chow surname was Ke, he must have been one of the descendants of Hwang-te. What is said about the circumstances of How-tseih's conception—the toe-print of God, &c.,—is merely the legend intimating that How-tseih's conception was præternatural. How-tseih's name was K'e, though the two-fold denomination, which did not belong to him, till he had grown up, and was appointed minister of agriculture and lord of T'ae, is really equivalent to a name, and that by which he is known.

Who exposed the child in the manner described in st. 3 we cannot tell, nor for what reasons he was so exposed. T'ae was a principality in the present district of Woo-kung, K'ëen Chow, Shen-se. How-tseih would be invested with it by Yaou, whose minister of agriculture he had become, about 2300 years B.C.

1 'Tis to the famed Keang Yuen we trace
The earliest of our favoured race;
And how this happened, let my verse
The ancient story now rehearse.
With offering pure and sacrifice,
And look directed to the skies,
She prayed that Heaven would take away

The deep reproach that on her lay
Of childless womb; and then she trod
Upon a toe-print made by God.
Straight, as she rested, she was moved,
And, pregnant now, retirement loved.
A son, How-tseih, ere long appeared,
Whom with a mother's care she reared.

2 Lo! when her carrying time was done,
Came like a lamb this first-born son.
No pains of labour suffered she,—
No hurt, no strain, no injury.
With omen of his future part
Did God thus cheer the mother's heart.
He had accepted in the skies
Her offering and her sacrifice;—
And thus it was she bore her son,
And of birth-pangs had suffered none.

3 Once in a narrow lane exposed,
The sheep and oxen round him closed,
And sheltered with their loving care.
Again the woodman found him, where
In a wide forest he was placed,
And bore him from the darksome waste.
On the cold ice exposed once more,
A bird, beneath the child and o'er,
Stretched its great wings. When it took flight,
How-tseih began to wail in fright;
And loud and long his cries resound,
Filling the airy region round.

4 When he could only creep, his face
With glance of wisdom beamed, and grace.
When he could feed himself, then fain
Was he to sow large beans and grain.
His beans with fine luxuriance grow;
His rows of rice rare beauty show;
His hemp and wheat adorn the field;
His gourds abundant produce yield.

5 In husbandry this was his course:—
Wisely to aid kind nature's force.

He cleared the grass, and ploughed the land,
Where yellow grain should waving stand.
The living germ with care was nurst,
Till from its sheath it nearly burst.
'Twas then as seed laid in the ground:—
It sprang, and soon in ear was found.
Strong grew the plant, and fine, and sweet,
Hung down anon, each grain complete.—
T'ae's State to rule for him was meet.

6 There he gave out the beauteous grains:—
Millets,—the black, and what contains
Two kernels, and tall red, and white.
Largely they planted with delight
The double-kernelled, and the black,
Which, as they reap, they quickly stack.
The red and white their labour share,
But these, when reaped, they homeward bear,
And for the solemn rites prepare.

7 And still those rites we here maintain.
Some in the mortar hull the grain;
Some take it thence; then sift it some;
The while fresh treaders constant come.
Washed in the dish with rattling sound,
It is distilled; the steam floats round.
We fix the day, and then with prayer
And fasting for the rites prepare.
Upon the burning fat we lay
The southernwood, and next essay,
With ram, the Spirit of the way
To please. Flesh boiled or roast
For representatives we boast.
We with these rites How-tseih revere,
And welcome in the opening year.

8 The stands of wood and earthenware
Grand store of various offerings bear.
Soon as their fragrant odours rise,
God, pleased, accepts the sacrifice.
Fragrant it is, and timely paid;—
'Twas How-tseih its foundation laid.
Chow's lords and kings, down to this time,
Have duly kept the rite sublime.

The preceding version of this piece, substantially as I have given it, was sent to me by my nephew in Staffordshire. After I had written it out, there came another version from his brother in Australia, not so closely adhering to the original text, but otherwise interesting, and with so many happy touches, that I am glad to append it.

1 The first born of our people
From the famed Keang Yuen sprang.
"Rehearse to us her story now,
As ancient poets sang."
With holy rites and offerings,
She prayed for children dear.
She trod the prints that God had made,
And, resting, felt Him near.
Life's mystery was kindled,
And men's haunts she did shun.
The hero in due time she bore,
Our How-tseih, her great son.

2 Her circling months completed,
He gently entered life.
She felt no throe nor pang, to mark
Existence' opening strife.
Thus God foreshowed the wonder,
And gave the mother joy.
He had approved her sacrifice,
And sent the gentle boy.

3 Once in a narrow alley,
Before the trampling herd,
They set him, but all-warily
Nor sheep nor oxen stirred.
They placed him in a forest,
But woodmen found him there.
An eagle caught him from the ice,
And bore him through the air.
The gentle bird departed,
How-tseih began to wail.
His cry was loud and long, and rang
Along the forest trail.

4 Majestic, thoughtful aspect,
Marked him ere he could stand.
While other children eat their beans,
With his he sowed the land.

The beans shot up luxuriant;
His rice plots graceful sprung;
His hemp and wheat grew close and strong;
His gourds all heavy hung.

5 How-tseih, with art sagacious,
Aimed to give nature play.
He only sowed the golden grain,
When weeds were cleared away.
And as it throve, he tilled it,
Till, bursting from the ear,
He cast it in the ground as seed,
To spring another year.
It sprang with heavy fruitage;
It waxed both strong and good;
And then it drooped, each grain complete.—
Soon lord of T'ae he stood.

6 He gave the people millets,—
Single, and double-grained.
They sowed it all, red, white, and black,
Till not a seed remained.
The black and double-kernelled
Were stacked where they were grown.
The red and white they homeward bore,
For rites How-tseih made known.

7 "Now tell me of the offerings,
In honour to him made."
Some clean the grain; some pound and sift;
And some upon it tread.
It rattles in the vessels;
It trickles from the still.
The fragrant steam floats far around,
And all the air doth fill.
We ask the mystic oracle;
O'er night we fast and pray.
Fat burnt with herbs, a ram bleeds for
The Spirit of the way.
The victims' flesh then roasted,
Or broiled, we reverent dress;
And thus we hail the coming year,
And God and How-tseih bless.

8 We crown the stands with offerings,—
Stands made of earth or wood.
The fragrance rises, floats, ascends,
A savour sweet to God.
Fragrant it is, and timely;—
'Twas How-tseih showed the way.
No pious soul has found it vain,
Down to this distant day.

II.

The *Hăng wei*; allusive and narrative. A FESTAL ODE, CELEBRATING SOME ENTERTAINMENT GIVEN BY THE KING TO HIS RELATIVES, WITH THE TRIAL OF ARCHERY AFTER THE FEAST; CELEBRATING ESPECIALLY THE HONOUR DONE ON SUCH OCCASIONS TO THE AGED.

1 See how the rushes spring
Thickly along the way!
Ye browsing herds, no foot
Upon those rushes lay!
Grown to their height ere long,
They soft and rich shall shine.
Close as the rushes grow,
Should brethren all combine.
Let all at feast appear,
None absent, none thought mean.
Mats for the young be spread!
On stools let elders lean!

2 Lo! double mats are spread,
And stools are featly set.
Servants in waiting stand;
See host and guests are met.
He pledges them; they him;
He drinks; again they fill.
Sauces and pickles come,
Roast meat and broiled; and still
Palates and tripe are brought.
Then lutes and drums appear.
Singers fine concord make;—
The joyous feasters hear.

3 The feasting o'er, from bow,
Lacquered and strong and bright,
Four well-poised shafts each sends,
That in the target light.
The guests are ranged as they
The mark have nearest hit.
They shoot again; the shafts
Are fairly lodged in it.
Their bearing then is judged;
Each takes his final place,
As mild propriety
Has round him thrown its grace.

4 The long-descended king
Presides, and ends the feast.
With spirits sweet and strong
From vase he cheers each guest.
And for the old he prays,
While all with rapture glow,
That they the wrinkled back
And whitening hair may show;
Striving with mutual help
In virtue's onward ways,
And brightest happiness
Thus crown their latest days.

III.

The *Ke tsuy*; narrative. RESPONSIVE TO THE LAST;—THE UNCLES AND BROTHERS OF THE KING EXPRESS THEIR SENSE OF HIS KINDNESS, AND THEIR WISHES FOR HIS HAPPINESS, MOSTLY IN THE WORDS IN WHICH THE PERSONATORS OF THE DEAD HAD CONVEYED THE SATISFACTION OF HIS ANCESTORS WITH THE SACRIFICE OFFERED TO THEM AND PROMISED TO HIM THEIR BLESSING.

1 You gave us of the brimming cup,
And crowned us with your grace.
Great king, for ever may you live
With brightening happiness!

2 You gave us of the brimming cup,
And dainty viands spread.
May you, great king, for ever live!
Your splendour never fade!

3 Yea, perfect may your wisdom be,
Achieving its high aim!
"First ends in last; last springs from first;"—
Revealed, that message came.

4 What said the message from your sires?
"Vessels and gifts are clean;
And all your friends, assisting you,
Behave with reverent mien.

5 "Most reverently you did your part,
And reverent by your side
Your son appeared. On you henceforth
Shall ceaseless blessings bide.

6 "What shall the ceaseless blessing be?
That in your palace high
For myriad years you dwell in peace,
Rich in posterity.

7 "What of the sons shall from you flow?
Through you, thus blessed of Heaven,
Those myriad years of royal sway
Shall to your sons be given.

8 "And whence shall come that lustrous race?
From your heroic wife.
From her shall come the line of sons
To live again your life."

IV.

The *Hoo e;* allusive. AN ODE, APPROPRIATE TO THE FEAST GIVEN TO THE PERSONATORS OF THE DEPARTED, ON THE DAY AFTER THE SACRIFICE IN THE ANCESTRAL TEMPLE.

There was a supplementary repetition of the sacrifices on the day after the more solemn service; and at the close, all the representatives or personators of the Spirits on the preceding day were feasted, as they had not been at the feast with which its proceedings had been wound up. The materials of the feast, Choo says, were the remains of the sacrifice of the previous day, warmed up again.

The birds are spoken of as on the King, in consequence of the nearness of that river to the capital.

1 How the flocks of the wild-ducks and widgeons play,
As they now skim the King, and now seek their prey!
How happy the birds! And not less joy inspires
Those who yesterday played the part of your sires.
Your viands are fragrant; your spirits are clear.
They feast and they drink; and all happy appear.
Complete is the honour you render them here!

2 The wild-ducks and widgeons now see on the sand,
As along the King's banks they move or they stand!
How happy the birds! And now here, as their due,
Those who sat as your sires are feasted by you.
Abundant your spirits, your viands are good.
They feast and they drink in their happiest mood.
Ne'er before on the summit of honour they stood.

3 Round the islets the wild-ducks and widgeons fly,
And on the land settle with loud scream and cry.
How happy the birds! And with joy those are filled,
Who with fathers long gone were yesterday thrilled.
Your viands are sliced, and your spirits are strained.
They feast and they drink, with new happiness gained
From this glory they now from you have obtained.

4 The wild-ducks and widgeons behold on the wing,
Where their tribute the streamlets pay to the King!
How happy the birds! And how honoured are those,
In whom your sires yesterday found their repose!
The feast in the ancestral temple is spread,
Where blessing and dignity most are conveyed.
Of each feaster what happiness now crowns the head!

5 Where the stream through the rocks its way seems to forge,
Many wild-ducks and widgeons rest in the gorge.
How happy the birds! As complacent are they,
Through whom your great fathers their will did convey.
Your exquisite spirits, your meat broiled and roast,
That they have partaken those feasters can boast.
Henceforth shall their minds by no troubles be tossed!

V.

The *Kĕa loh;* narrative. IN PRAISE OF SOME KING,—PERHAPS KING CHING,—WHOSE VIRTUE SECURED TO HIM THE FAVOUR OF HEAVEN; AUSPICING FOR HIM ALL HAPPINESS, AND ESPECIALLY A LINE OF DISTINGUISHED POSTERITY. PROBABLY THE RESPONSE OF THE PERSONATORS OF THE DEPARTED TO THE PRECEDING PIECE.

1 What brilliant virtue does our king,
Whom all admire and love, display!
People and officers all sing
The praise of his impartial sway.
Heaven to his sires the kingdom gave,
And him with equal favour views.
Heaven's strength and aid will ever save
The throne whose grant it oft renews.

2 By virtue sought, fresh honours shine;
All other blessings follow sure.
Admired and reverent, lo! his line
Through myriad ages shall endure.
From error free, to duty true,
They rule the States, they fill the throne.
Nor shall they fail with homage due
The olden statutes aye to own.

3 A bearing high and self-restrained
May they in all their conduct show!
And thus their virtuous fame unstained
With lapse of time still brighter grow!
From jealousies and envies free,
May they advance the good to place!
And blessings, boundless in degree,
Their rule through all our regions grace!

4 When so those sons of Heaven shall sway,
Nor greater cares their care withdraw
From smallest things, friends shall obey,
And find repose beneath their law.
Love shall around them cast its chain,
Kings who not idly fill their seat.
The people restful peace shall gain,
And each king with their praises greet.

VI.

The *Kung Lëw ;* narrative. THE STORY OF DUKE LEW :—HOW HE MADE HIS FIRST SETTLEMENT IN PIN, BUILDING THERE, LAYING OUT THE GROUND, FORMING ARMIES, ARRANGING FOR A REVENUE, TILL EVEN PIN BECAME TOO SMALL FOR ALL HIS PEOPLE.

I call this the *story* of duke Lëw, instead of *legend*, as in the case of what we are told about How-tseih in the first piece of this Book, because the events related in it are not of the same marvellous character. There is probably an element of history in them ; but, when we compare what is said here of his doings and of the growth of Pin with the intimations as to the condition of the settlement and the people in the time of T'an-foo, as we have them in the 3rd ode of the first Book, it is evident that what we have here are mainly pictures of fancy. Who shall gather out the grains of ore from the rubbish in which they are imbedded?

The composition of the piece is ascribed to duke K'ang of Shaou,—the famous Shih of the Shoo. He made it, we are told, for the young king Ching, when he undertook the duties of the government, to remind him of the devotion to the people, and to the business of the people, which characterized his great ancestor.

Where did Lëw come from to Pin ? According to Maou, he was living previously in T'ae, the principality with which How-tseih was invested, and was driven out of it at a time when the rule of Hëa was in great disorder. This is contrary to the generally received view, which I have given on the title of Book i., Pt I. According to that, Puh-chueh, the grandfather of Lëw, was obliged to fly from the Hëa, or middle kingdom of that time, altogether, and take refuge among the wild tribes of the north and west. Puh-chueh, again, is said to have been the son of How-tseih, whose great-grandson Lëw would thus be. This could not be, if the standard chronology is anything nearly correct in fixing the settlement of Pin in B.C. 1796. It places K'e's—How-tseih's—investiture with T'ae in B.C. 2276, so that from him to his great-grandson a period of 480 years elapsed, during which there had been the reigns of Shun, and of Yu and 19 of his descendants, besides an interregnum of 40 years. I must believe—if belief at all can be spoken of in such a case—that one of K'e's descendants had taken refuge among the uncivilized people in the west, not far from Pin, and that Lëw, one of his descendants again, came forth from among them, moving in the direction of the east, towards the end of the Hëa dynasty.

The valleys of Hwang and Kwo I have not found exactly identified. The Juy rises on the north-west of mount Woo, and flows east, till it joins the King.

1 Duke Lew we sing, with generous ardour fired,
Whose breast his people's good alone inspired.
In their old seat no longer could he rest;
Its narrow limits forced him from the west.
The produce of the many fields he reaps;
What can be spared, in store he safely keeps.

Here in the barn, there in the field, it lies;
His forethought then wrapper and sack supplies,
This hoard of grain and dried meat to contain,
When they should move, a glorious fame to gain.
Then ready further with his weapons all,
Bows, arrows, shields, spears, axes great and small,
His people to the march he forth did call.

2 Duke Lew we sing, with generous ardour fired,
Whose breast his people's good alone inspired.
O'er all the plain he ranged with eager eye,
But could not space for thronging crowds descry.
In pity for the numbers thus confined,
He told to all the measure in his mind.
Loth to abandon their much-loved repose,
At first, but not for long, their murmurs rose.
Each lofty hill-top now the duke ascends;
Back to the plains he comes, and eastward bends
His course. Lo! at his girdle-pendant seen,
The jade, and gems of *yaou*, emit their sheen!
Sheathed in its glittering scabbard hangs the sword,
That safety from the foeman shall afford.

3 Duke Lew we sing, with generous ardour fired,
Whose breast his people's good alone inspired.
To Pin now come, where gush the hundred springs,
His followers all about him there he brings.
Round him there lay the bright and ample plain;
He climbs a ridge, a wider view to gain.
Behold! a spacious table-land he spies,
Where his new settlement may well arise.
For multitudes large space could be assigned,
And immigrants still room for booths would find.
Here then he dwelt, and would his plans unfold;
Here counsel took, and heard what others told.

4 Duke Lew we sing, with generous ardour fired,
Whose breast his people's good alone inspired.
When on the height his rest he thus had found,
His officers all stand in state around.
The mats are spread, with stools upon them set;
Both old and young, they here are joyous met.

From herd and pen the victims both are killed;
Dried gourds for cups are with the spirits filled.
So does the duke his friends and chieftains feast;
Him as their lord and ruler hails each guest.

5 Duke Lew we sing, with generous ardour fired,
Whose breast his people's good alone inspired.
When now his bounds extended far and wide,
He marked the shadows, thereby to decide
The east and west, the north and south, all round.
He clomb the ridges, and, observing, found
What tracts were in the light, what in the shade.
The springs and streams he carefully surveyed.
Three armies of defence were made. Each plain
And marsh was measured; and to till the grain
An equal system framed: the farmers wrought,
And shared the produce, after they had brought
The fair proportion for himself he sought.
West of the hills the land he also tilled,
And grandly Pin with men and wealth was filled.

6 Duke Lew we sing, with generous ardour fired,
Whose breast his people's good alone inspired.
At first rude homes their purpose served in Pin;
Ere long the Wei in boats he crossed, to win
Whetstones and iron. Dwellings now they rear,
And make-shift huts before them disappear.
The houses good, their boundaries well defined,
The people multiply, and fortune kind
Attends their course. The vale of Hwang they fill
On either side. The Kwo vale then they till.
Still grow their numbers; through the Juy they go;—
Tracts widely spread now Lew's dominion know.

VII.

The *Hëung chŏh;* allusive. THE MOST UNLIKELY THINGS MAY BY HUMAN INGENUITY BE MADE USEFUL; HOW MUCH MORE SHOULD A SOVEREIGN FULFIL THE DUTIES OF HIS POSITION!

This piece, like the last, and also the one that follows, are attributed to the duke of Shaou,—made by him for the admonition of king Ching.

1 Bring water from the distant pool,
And let it settle in a jar.
Millet or rice 'twill steam—such use
May come from things that paltry are.
You are our happy, courteous king;
On you a noble duty lies.
Father and mother, joined in one,
With all the people sympathize!

2 Bring water from the distant pool,
And let it settle in a jar.
A spirit-vase 'twill wash;—such use
May come from things that paltry are.
You are our happy, courteous king,
Born subject to a noble law.
Like centre to which all should turn,
So you the people ever draw.

3 Bring water from the distant pool,
And let it settle in a jar.
All things 'twill serve to cleanse;—such use
May come from things that paltry are.
You are our happy, courteous king,
Set to fulfil a noble end.
The centre in which all have rest,
The people's hearts to you should tend.

VIII.

The *K'euen o;* narrative, with allusive portions. ADDRESSED BY THE DUKE OF SHAOU TO KING CHING, DESIRING FOR HIM LONG PROSPERITY, AND CONGRATULATING HIM, IN ORDER TO ADMONISH HIM, ON THE HAPPINESS OF HIS PEOPLE, AND THE NUMBER OF HIS ADMIRABLE OFFICERS.

The phœnix is among birds what the *k'e-lin* of I. i. XI. is among quadrupeds.

1 The south wind swept across the hill;
Its whistling sound each nook did fill.
Our happy, courteous king
Was there, and, as he roamed about,
In tuneful notes his joy gave out.
Then I began to sing.

2 "You roam, with jocund spirits blest,
And now, serene, at ease you rest,
O happy, courteous king!
May you your destined years fulfil,
And, like your noble fathers still,
Life to good issue bring!

3 "How vast and glorious is your realm,
Where peace sits steadfast at the helm,
O happy, courteous lord!
May you your destined years complete,
While ever as their host you treat
All Spirits at your board!

4 "Heaven to your sires assigned the crown,
To you 'mid greatest peace come down,
O happy, courteous king!
Through all your term of years, may joy
And happiness without alloy,
Their charm around you fling!

5 "Men filial proved, and virtuous, stand
Near to your throne on either hand,
Wise guidance to afford.
Like wings they bear you up on high,
Where you their pattern all descry,
O happy, courteous lord!

6 "Like mace of jade, pure, clear, and strong,
What majesty and grace belong
To those, your helpers true!
The hope of all, their praise all sing.
Through them, O courteous, happy king,
The nation's guide are you.

7 "See how the phœnixes appear,
And their wings rustle on the ear,
As now they settle down!
Such are those noble men who wait,
O happy king, upon your state,
The servants of your crown!

8 "The male and female phœnix, lo!
With rustling wings about they go,
Then up to heaven they soar.

Such are those noble men who stand,
Prompt to obey your least command;—
None love your people more.

9 "Hark how the phœnixes emit
Their notes, as on that ridge they sit!
There the dryandras grow,
And on its eastern slope they rise
With richer growth; and thence the cries
Sweet and still sweeter flow!

10 "Numerous your chariots! Fleet your steeds,
And trained! Your name for noble deeds
Shall be renowned for long.
O king, these verses I have made,
And humbly at your feet they're laid,
Inspired by your own song."

IX.

The *Min laou;* narrative. IN A TIME OF DISORDER AND SUFFERING, SOME OFFICER OF DISTINCTION CALLS UPON HIS COLLEAGUES TO JOIN WITH HIM TO EFFECT A REFORMATION IN THE CAPITAL, AND PUT AWAY THE PARTIES, ESPECIALLY FLATTERING PARASITES, WHO WERE THE CAUSE OF THE PREVAILING MISERY.

The Preface assigns the composition of the piece to duke Muh of Shaou, a descendant of duke K'ang, to whom the three preceding pieces are ascribed. It further says that he made it to reprehend king Le (B.C. 877—825). This then is the first of the "Major Odes of the Kingdom, Degenerate." But the reprehending of the king is needlessly tacked on to it.

1 Yes, burdened sore, the people live in grief,
But we perchance may give them some relief.
This is the nation's heart.—Show kindness here,
And through our regions peace will re-appear.
On wily flatterers look with angry frown,
Thus warning those who conscience do not own.
With fierce oppressors deal by strictest law,
Till of Heaven's will they learn to stand in awe.
Gentle to men from far, assist those near;—
So shall the king be strong, with nought to fear.

2 Yes, burdened sore, the people live in grief,
But we perchance may give them some relief.
This is the nation's heart.—Here kindness show,
And hither all will come with constant flow.
On wily flatterers look with angry scorn;—
Lo! noisy braggarts of their pride are shorn.
The fierce oppressors with strong hand repress;—
This course the people's sufferings shall redress.
What service you have done, keep on to do;—
So shall the king enjoy his rest through you.

3 Yes, burdened sore, the people live in grief,
But we perchance may give them some relief.
Show kindness here.—This is the nation's heart;—
Repose will spread from this to every part.
The indignant face to wily flatterers show,
Thus awing those whose deeds no limits know.
The fierce oppressors check with firmest will,
So hindering them from acting out their ill.
Then let us keep ourselves with reverent care,
And to the virtuous for their help repair.

4 Yes, burdened sore, the people live in grief,
But we perchance may give them some relief.
This is the nation's heart.—Show kindness here,
And thus dispel the people's anxious fear.
To wily flatterers no indulgence give,
Thus warning all who but for evil live.
The fierce oppressors with strong hand keep down,
That so the right no more be overthrown.
As children, for such trust unfit are you,
But vast the service which you have to do!

5 Yes, burdened sore, the people live in grief,
But we perchance may give them some relief.
Show kindness here.—This is the nation's heart;—
So shall you soothe and heal the people's smart.
View wily flatterers with indignant eye,
And from the court the parasites will fly.
'Gainst fierce oppressors wage determined fight,
And thus from vile reversal save the right.
The king us all as priceless jade would prize;—
Thus therefore I reprove you and advise.

X.

The *Pan;* narrative. AN OFFICER OF EXPERIENCE MOURNS OVER THE PREVAILING MISERY; COMPLAINS OF THE WANT OF SYMPATHY WITH HIM SHOWN BY OTHER OFFICERS, ADMONISHES THEM, AND SETS FORTH THE DUTY REQUIRED OF THEM, ESPECIALLY IN THE ANGRY MOOD IN WHICH IT MIGHT BE SUPPOSED THAT HEAVEN WAS.

1 Reversed is now the providence of God;—
The lower people groan beneath their load.
The words you speak,—how far from right are they!
The plans you form no reach of thought display.
"Sages are not, no guidance have we here!"
So say you, but your words are not sincere.
Through this your plans are narrow and confined;—
I therefore warn you, and speak out my mind.

2 Calamities Heaven now is sending down;—
Be not complacent, but the crisis own.
Such movements now does angry Heaven produce;—
Be not indifferent and your trust abuse.
If in your counsels harmony were found,
The people's hearts in union would be bound.
If to speak kind and gentle words you chose,
How soon would these their restless minds compose!

3 You have your duties; mine are not the same.
King's servants all,—such is our common name.
I come your comrade, with you to advise,
But you resent it, and my words despise.
Urgent the matters I would fain submit!
O think them not for laughter matters fit!
Remember what in days of old they spake:—
"With grass and fuel-gatherers counsel take."

4 Heaven now exerts a fierce and cruel sway;—
Is this a time your mockeries to display?
I'm old, but speak with tongue that never lied,
While you, my juniors, are puffed up with pride.
Never a word of age have I expressed,
But saddest themes you make a theme for jest.
The troubles soon like blazing fires shall rage,
Beyond our power to lessen or assuage.

5 Heaven now regards us with its blackest scowl;—
Boast not yourselves, nor try men to cajole.
Good men who see your reason thus o'ercome,
Like those who personate the dead, are dumb.
The land with sighs and groans the people fill,
Yet we dare not attempt to probe their ill.
The wild disorder all their means devours,
But they know not one kindly act of ours.

6 You hear the whistle; straight the flute you hear;—
Heaven's slightest touch the people quick revere.
As one half mace you on the other lay;
As something light you touch and bring away;
An easier task you could not undertake:—
Think it not hard the people good to make.
Perversities they have, and not a few;—
Perversity of yours let them not view.

7 Men of great virtue like a fence are found;
The multitudes, as walls, the king surround.
Great States the kingdom from barbarians shield;
Great families, as bulwarks, safety yield.
The cherishing of virtue gives repose;
The king, by brethren guarded, laughs at foes.
Let not the strong wall crumble in the dust;
Let not our king have none in whom to trust.

8 The wrath of Heaven revere with trembling awe;—
From it let no vain sport your thoughts withdraw.
Revere Heaven's changing moods with fear profound,
And, thoughtful, fly from pleasure's whirling round.
Great Heaven on you its clearest glance directs,
And all your doings carefully inspects.
Far sees great Heaven with its all-piercing eye;—
And watches you amid your revelry.

BOOK III.

DECADE OF TANG.

THIS Book is called a decade like the others, but it really contains eleven pieces. The Chinese critics say nothing, so far as I know, on this anomaly.

I.

The *Tang;* narrative. WARNINGS ADDRESSED TO KING LE ON THE ISSUES OF THE COURSE WHICH HE WAS PURSUING, SHOWING THAT THE MISERIES OF THE TIME, AND THE IMMINENT DANGER OF RUIN, WERE TO BE ATTRIBUTED, NOT TO HEAVEN, BUT TO HIMSELF AND HIS MINISTERS.

This piece, like the 9th of the last Book, is assigned to duke Muh of Shaou. The structure of it is peculiar, for, after the first stanza, we have king Wăn introduced, delivering his warnings to Show, the last king of the Shang or Yin dynasty. The matter of the piece suits only Le and Yĕw of all the kings of Chow within the period embraced in the She. Le, it was hoped, would transfer the figure of Show to himself, and alter his course, so as to avoid a similar ruin.

The sovereign of Hëa in the last stanza is the tyrant Këeh (B.C. 1817—1764). King Le was to look to Show as his beacon, as Show might have looked to Këeh.

What the "demon lands" in st. 6 were we cannot tell. The same phrase occurs in the Yih King. So early had the Chinese begun to apply this opprobrious name to countries beyond their own.

1 How great is God, who ruleth men below!
In awful terrors now arrayed,
His dealings seem a recklessness to show,
From which we shuddering shrink, dismayed.
But men at first from Heaven their being drew,
With nature liable to change.
All hearts in infancy are good and true,
But time and things those hearts derange.

2 Thus to the tyrant Show our king Wan said:—
"Alas! alas! O king of Yin,
To you the proud oppressors give their aid,
And 'gainst you fierce exactors sin!

Why call such men your offices to hold?
O'er your affairs why such men set?
'Heaven made them thus, so insolent and bold!'
But 'tis from you their strength they get."

3 Thus to the tyrant Show our king Wan said:—
"Alas! alas! Yin's king so great,
You honour not the good, but in their stead
Oppressors whom the people hate.
To you with baseless stories they reply,
And thieves and robbers by them stand.
Their oaths and maledictions fiercely fly,
Ceaseless and deep, throughout the land."

4 Thus to the tyrant Show our king Wan said:—
"Alas! alas! O king of Yin,
Fierce is your will, here in the court displayed,
And only hatred thus you win.
Your proper virtue you have never sought,
And thus none good surround your throne.
Of what true virtue is you take no thought,
Hence are your nobles worthless known."

5 Thus to the tyrant Show our king Wan said:—
"Alas! alas! Yin's king so great,
Not Heaven, but spirits, flush your face with red,
That evil thus you imitate.
You do in all your conduct what is wrong.
Darkness to you the same as light,
Your noisy feasts and revels you prolong;
And day through you is black as night."

6 Thus to the tyrant Show our king Wan said:—
"Alas! alas! O king of Yin,
Round you it is as if cicadas made,
And bubbling soup, their ceaseless din.
Things, great and small, fast to perdition go,
While you pursue your reckless game.
Our Middle States with indignation glow;
The Demon lands as loudly blame."

7 Thus to the tyrant Show our king Wan said:—
"Alas! alas! O Yin's great king,

'Tis Yin, not God, has caused this time of dread,
Yin that old ways away would fling.
Old men and wise may not give you their trust,
But statutes and old laws remain.
Now is Yin's fortune crumbling to the dust,
Because obedience you disdain."

8 Thus to the tyrant Show king Wan did speak :—
"Alas! alas! O king of Yin,
For Yin its beacon was not far to seek ;—
In Hea's last king its light was seen.
True is the lesson in the saying taught :—
'While leaf and branch still vigorous grow,
A tree may fall. And what that fall has wrought?
Its roots uptorn the cause will show.'"

II.

The *Yih ;* narrative, excepting st. 9, which is allusive. CONTAINING VARIOUS COUNSELS WHICH DUKE WOO OF WEI MADE TO ADMONISH HIMSELF, WHEN HE WAS OVER HIS NINETIETH YEAR ;—ESPECIALLY ON THE DUTY OF A RULER TO BE CAREFUL OF HIS OUTWARD DEMEANOUR, AND TO RECEIVE WITH DOCILITY INSTRUCTIONS DELIVERED TO HIM.

Ode VI. in the 7th Book of last Part is also attributed, we saw, to the same duke Woo, and there is a remarkable similarity in the structure of the two pieces and in many of the phrases. Especially do there appear in both the duty of attending to the outward deportment, and the way in which that is liable to be disordered by drunkenness. The authority for attributing the composition of the piece to duke Woo is the statement of the Preface, and an article in the "Narratives of the States," —a Work often ascribed to the author of the Tso-chuen. This article relates how Woo, at the age of 95, insisted on his ministers and officers being instant, in season and out of season, to admonish him on his conduct ; and concludes by saying that "he made the warnings of the *E* to admonish himself." The *E* is taken, correctly, I believe, to be only another name for the *Yih*.

Thus the speaker throughout the piece is Woo, and the "young son," whom he sometimes addresses, is himself also. The conception of the writer in taking such a method to admonish himself is almost unique ; and the execution of it is successful.

1 Outward demeanour, cool and grave,
Reveals who inward virtue have.
People in common parlance say,
"Wise men stupidity display."

Not so. For dulness where you find,
'Tis from defect within the mind;
And if a wise man dull appear,
He wrongs his native character.

2 What's mightiest is—the man to be.
This powerful everywhere we see.
Where from true virtue actions spring,
All their obedient homage bring.
Whose views are great, and fixed his aims;
Who in due time his will proclaims;
Whose plans reach far; whose reverent care
His outward bearing shall declare:—
Him a true chief the people call,
And hailed his pattern is by all.

3 Look at the present state of things!
Your conduct only chaos brings.
Low in the dust your virtue lies,
A drunken sot whom men despise
You seize the joy before you brought,
And give not to the past a thought.
Oh! bear in mind the kings of old,
And strive their statutes fast to hold.

4 See whom great Heaven condemns! As flow
The waters from their spring, they go
To ruin all.—This lesson know.
Rise early, and go late to sleep;
Sprinkled and swept your court-yard keep;—
Thus to your people pattern be.
Well to your steeds and chariots see;
And bows and shafts, and weapons all,
Have ready at a moment's call.
So shall you stand prepared for war,
And keep the southern hordes afar.

5 What officers and people need,
Give to them, both by word and deed.
Your princely duties do with care;
Of dangers unforeseen beware.

Be circumspect in all you say,
And reverent bearing still display,
From censure free of man or child,
Attractive ever, ever mild.
A flaw in mace of white jade may
By patient toil be ground away.
But for a flaw we make in speech
What can be done? 'Tis past our reach.

6 Words are your own. To speak be slow.
Say not, "'Tis but a word." No, no!
There's none for you your tongue can guard.
O'er it yourself keep watch and ward.
Answers to every word will leap;
Good deeds their recompense shall reap
If friends from you with kindness meet,
And subjects as your sons you treat,
Your line from age to age shall live,
And subjects strict obedience give.

7 When mingling with superior men,
In friendly intercourse, oh! then
How mild your face! what harmony!
All wrong and error how you flee!
When in your chamber, 'neath its light,
Your conscience keep as pure and bright.
Say not, "No one can see me here;
The place is secret." Be in fear.
The Spirits come, but when and where
No one beforehand can declare.
The more should we not Spirits slight,
But ever feel as in their sight.

8 O prince, a virtuous course pursue,
In manner good, and fair, and true.
Keep on your acts a watchful eye;
Thus may you scrutiny defy!
Exceed not, break not, virtue's law;—
So shall you men's attention draw,
Their pattern prized, and free from flaw.
A peach one throws me; in return
I give a plum. Please here discern

Cause and effect together bound,
In certain sequence ever found.
Seek horns on lamb! It has not horns.
Your sense, my son, such seeking scorns.

9 When wood is tough, and full of spring,
It makes the bow with silken string.
Mildness and reverence base supply
For virtue's structure, broad and high.
I tell the wise man what is good;—
He does it straight in docile mood.
I tell the fool, and forthwith he
Denies its truth indignantly.
Such differences in men we find;
So wide apart is mind from mind!

10 Ere you knew right from wrong, my son,
I held your hand, and led you on,
Showing what things were good, what bad;—
Such lessons from my lips you had.
And lest you should not clearly hear,
I held you gently by the ear.
A son since then your arms has filled;
And have you still a mind unskilled?
'Tis self-sufficiency doth hold
The early taught still dark when old.

11 Before great Heaven's clear piercing eye
My life seems vain; its pleasures die.
Foolish and dark you still remain,
Wringing my heart with constant pain.
I taught you well; I never tired;—
My teaching but contempt inspired.
Your teacher? No, I was your bore;
You only shrank from me the more.
Ah! still the truth you do not know,
Though years have made your hair like snow.

12 My son, thus plainly have I told
What sages taught in days of old.
Give to my counsels reverent heed;—
So shall you shun each guilty deed.
Lo! Heaven in anger seems to threat
With utter overthrow our State.

Not from a distance need we draw
The proofs of Heaven's avenging law.
Great Heaven is far too wise to err.
If lower sink your character,
And virtue still the less you show,
Your people you will plunge in woe.

III.

The *Sang yĕw*; metaphorical, narrative, and allusive. THE EARL OF JUY MOURNS OVER THE DISORDER AND MISERY OF THE TIMES, WITH A VIEW TO REPREHEND THE MISGOVERNMENT OF KING LE,—ESPECIALLY HIS OPPRESSIONS AND LISTENING TO BAD COUNSELLORS.

The composition of the piece is assigned to an earl of Juy, on the authority of the Preface, and of the Tso-chuen. An earl of Juy is mentioned in the Book of History, V. xxii., and others occur subsequently in history. Tso-she, under the first year of duke Wăn, quotes the first line of stanza 12, as from "the Ode of Lëang-foo of Juy."

In st. 7 we have a point of time indicated clearly enough,—in the statement about "a kingless throne." This is explained by all the critics of the dethronement (in effect) of Le in B.C. 841, to which reference has been made in a previous note.

1 See the luxuriant mulberry tree,
That threw far round its leafy shade,
Now by rude hands—sad sight to see!
Stript of its leaves, a ruin made.
So on our multitudes descends
Oppression's fierce and ruthless hand.
My heart beneath its sorrow bends.
Great Heaven, take pity on the land!

2 Eager and strong, the war-steeds prance;
Falcon and other banners fly.
Bristles the land with spear and lance;
Wasted and peeled our regions lie.
Disorder grows, and peace is fled;
Where is the black-haired race of yore?
Beneath the sky with ruin red
Chow's kingdom sinks to rise no more.

3 Who can arrest the march of fate?
Heaven nurtures not, but glows with ire.
No town presents a sheltering gate;
Where can our hurrying feet retire?

When good men, sons of peace, bear sway,
They smooth and knit the social state.
They are not here;—who paved the way
For those through whom come strife and hate?

4 Sore anguish dwells within my heart;
I brood upon the country's woes.
Why was I born to have my part
Now when great Heaven its anger shows?
Throughout our coasts, from east to west,
No quiet resting-place is found.
I wander, desolate, distressed,
And troubles rave our borders round.

5 You plan, O king, and caution use?
Lo! growing ills, dismembered land!
Your great concern should be to choose
The best, around your throne to stand.
Be this your way! What burns and glows,
Ere used, you in the water cool.
How can your methods bring repose?
Ruin awaits you, and your rule.

6 One struggles on against the wind,
With breathless effort,—all in vain.
So they who fain would serve thee find
A baffling force, and little gain.
They till the fields who might have shone
High in official rank and power;
For now, ambition's impulse gone,
They sow and reap, and seek no more.

7 Heaven thus inflicts death and unrest;
And lo! we see a kingless throne!
And still there comes the insect pest,
And farmers' hopes are overthrown.
Woe! woe to our great central land!
For all in peril heaves my sigh.
Bereft of strength, I sadly stand,
And silent view the vault on high.

8 See here a ruler, firm and good,
Whom chiefs and people all revere!

He keeps his heart; his plans are shrewd;
He seeks for helpers far and near.
See there one of a different kind,
Who thinks none but himself is wise
Within his narrow range confined,
His actions only cause surprise.

9 Lo! 'mongst the trees, the herds of deer
In concord roam throughout the wood.
With us all friends are insincere;
None cultivate the faithful mood.
"Advance! Retreat!" thus people say;
"There's equal danger either way."

10 Here is a sage! His views and speech
Go far beyond the present time.
There is a fool! With narrow reach,
His smallest thoughts he counts sublime.
All this before I could have told.
Oh! why did fear my tongue withhold?

11 The good man see! His way is barred;
He pines unused, or dwells unsought.
See now the man whose heart is hard!
He's courted, and to honour brought.
Such government disorder breeds;
The people haste to evil deeds.

12 From the large valleys come the winds;
There they collect, and thence they blow.
And thus the virtuous man one finds
Doing what's good;—he must act so.
But he, whose nature scorns the right,
His nature vile, 'gainst good will fight.

13 By force of nature blows the wind;
So men of greed will strive for pelf.
Would he but hear, I'd speak my mind;—
As drunk, I mutter to myself.
He will not use the good; and I
Deplore his course with moan and sigh.

14 Ah! friends, these lines, I know full well,
Will only wake your angry thought;
But random shot may sometimes tell,
And bird on wing be hit and caught.
Your good, and that alone, I seek,
Howe'er your anger you may wreak.

15 Those hypocrites, adepts in lies,
Produce the chaos of the land.
The more one's weak, the more he plies
Whatever strength he can command.
The people hopelessly perverse!
'Tis *their* vile work has wrought this curse.

16 The people show unrest, because
Those artful villains on them prey.
They listen to you with applause;
Behind your back what's bad they say.
Ah! friends, these charges you deny.
My song is true! It does not lie.

IV.

The *Yun Han;* narrative. KING SEUEN, ON OCCASION OF A GREAT DROUGHT, EXPOSTULATES WITH GOD AND ALL THE SPIRITS, WHO MIGHT BE EXPECTED TO ASSIST HIM AND HIS PEOPLE, ASKS THEM WHEREFORE THEY WERE CONTENDING WITH HIM, AND DETAILS THE MEASURES HE HAD TAKEN, AND WAS STILL TAKING, FOR THE REMOVAL OF THE CALAMITY.

King Seuen does not occur by name in the piece, though it is said, in line 3 of st. 1, that the speaker in it was a king; and all the critics accept the statement of the Preface, that it was made by Jing Shuh,—a great officer of the court. It is said in the Ch'un Ts'ëw, under the fifth year of duke Hwan (B.C. 706), that the king sent the son of Jing Shuh on a mission to the court of Lo; and this, it is supposed, was a son of the writer of this piece;—which is just possible. At what year in Seuen's reign the famine prevailed, and also whether it extended over a series of years, are points which must be left in uncertainty.

In the Book of History, V. vi., we have an instance of the use of jade symbols in sacrificing; and as all the objects so used were buried at the conclusion of the sacrifice (st. 2), we can understand how Seuen should speak of his store of such articles as being exhausted.

"The demon of drought" (st. 5) is described as "a man, two or three cubits in height, with the upper part of the body bare, and his eyes in the top of his head. He moves with the speed of the wind, and is named Poh." That such was the conception of the demon, however, in the time of king Seuen, we do not know.

1 Grand shone the Milky way on high,
With brilliant span athwart the sky,
Nor promise gave of rain.
King Seuen long gazed; then from him broke,
In anguished tones the words he spoke.
Well might he thus complain!
"O Heaven, what crimes have we to own,
That death and ruin still come down?
Relentless famine fills our graves.
Pity the king who humbly craves!
Our miseries never cease.
To every Spirit I have vowed;
The choicest victim's blood has flowed.
As offerings I have freely paid
My store of gems and purest jade.
Hear me, and give release!

2 "The drought consumes us. As on wing
Its fervours fly, and torment bring.
With purest mind and ceaseless care
My sacrifices I prepare.
At thine own border altars, Heaven,
And in my father's fane, I've given
What might relief have found.
What Powers above, below, have sway,
To all my precious gifts I pay,
Then bury in the ground.
Yes, every Spirit has received
Due honour, and, still unrelieved,
Our sufferings greater grow.
How-tseih can't give the needed aid,
And help from God is still delayed!
The country lies a ruined waste.
O would that I alone might taste
This bitter cup of woe!

3 "The drought consumes us. Nor do I
To fix the blame on others try.
I quake with dread; the risk I feel,
As when I hear the thunder peal,
Or fear its sudden crash.

Our black-haired race, a remnant now,
Will every one be swept from Chow,
As by the lightning's flash.
Nor I myself will live alone.
God from His great and heavenly throne
Will not spare even me.
O friends and officers, come, blend
Your prayers with mine; come, lowly bend.
Chow's dynasty will pass away;
Its altars at no distant day
In ruins all shall be!

4 "The drought consumes us. It keeps on
Its fatal course. All hope is gone.
The air more fierce and fiery glows.
Where can I fly? Where seek repose?
Death marks me for its prey.
Above, no saving hand! Around,
No hope, no comfort, can be found.
The dukes and ministers of old
Give us no help. Can ye withhold
Your sympathy, who lately reigned?
And parents, how are you restrained,
In this so dreadful day?

5 "The drought consumes us. There on high
The hills are parched. The streams are dry.
Drought's demon stalks abroad in ire,
And scatters wide his flames and fire.
Alas my woeful heart!
The fires within its strength consume;
The heats without create a gloom
That from it will not part.
The dukes and ministers bygone
Respond not to my prayer and moan.
God in great Heaven, permission give
That I may in retirement live,
And try to heal my smart!

6 "The drought consumes us. Still I strive,
And will not leave while I survive.
Duty to shun I fear.

Why upon me has come this drought?
Vainly I try to search it out,
Vainly, with quest severe.
For a good harvest soon I prayed,
Nor late the rites I duly paid,
To Spirits of the air and land.
There wanted nought they could demand,
Their favour to secure.
God in great heaven, be just, be kind!
Thou dost not bear me in Thy mind.
My cry, ye wisest Spirits, hear!
Ye whom I constantly revere,
Why do I this endure?

7 "The drought consumes us. People fly,
And leave their homes. Each social tie
And bond of rule is snapt.
The Heads of Boards are all perplexed;
My premier's mind is sorely vexed;
In trouble all are wrapt.
The masters of my Horse and Guards;
My cook, and men of different wards:—
Not one has from the struggle shrunk.
Though feeling weak, they have not sunk,
But done their best to aid.
To the great sky I look with pain;—
Why do these grievous sorrows rain
On my devoted head?

8 "Yes, at the mighty sky I gaze,
And lo! the stars pursue their maze,
And sparkle clear and bright.
Ah! Heaven nor helps, nor seems to ken.
Great officers and noble men,
With all your powers ye well have striven,
And reverently have sought from Heaven
Its aid in our great fight.
My death is near; but oh! keep on,
And do as thus far you have done.
Regard you only me?
No, for yourselves and all your friends,
On whom for rule the land depends,
You seek security.

I turn my gaze to the great sky;—
When shall this drought be done, and I
Quiet and restful be?"

V.

The *Sung kaou;* narrative. CELEBRATING THE APPOINTMENT BY KING SEUEN OF A RELATIVE TO BE THE MARQUIS OF SHIN, AND DEFENDER OF THE SOUTHERN BORDER OF THE KINGDOM, WITH THE ARRANGEMENTS MADE FOR HIS ENTERING ON HIS CHARGE.

King Seuen is not named in the piece, but there can be no doubt as to his being the king intended in it. The writer of it was Yin Keih-foo, who appears in II. iii. III., as the commander of an expedition against the tribes of the Hëen-yun, in the beginning of Seuen's reign. Then in II. viii. III. we have an account of the building of Sëay as the capital of the State, which is also a principal topic in this piece.

We must accept then the date assigned to the piece, and it gives us an interesting instance of the way in which by colonization and military occupancy the kingdom of Chow—China—was extended towards the south.

Shin, Heu, and Foo have all occurred in I. vi. IV. They were adjoining principalities, all ruled by scions of the great family of Këang, descended from the chief minister of Yaou, who is styled "Chief of the four mountains." With reference to this it is said in st. 1 that "the mountains sent down a Spirit (or Spirits) who gave birth to Foo and Shin." "This," says a critic, "is a personification of the poet's fancy, to show how High Heaven had a mind to revive the fortunes of Chow, and we need not trouble ourselves as to whether there were such Spirits or not."

The earl of Shaou, it is supposed, was Seuen's Minister of Works, and on him devolved naturally such duties as are assigned to him in this piece. On the early removal of the chief's harem to Sëay, mentioned in st. 3, it is said, "While his family was not removed to his new residence, the chief could not enjoy his domestic bliss, and the king ordered his principal officer to convey the household to Sëay." The name of Mei, where the king gave the parting feast to the chief, remains in one of the districts in the department of Fung-ts'ëang.

The movement which the ode celebrates with so much éclat did not turn out happily. King Seuen's son, Yëw, married a daughter of the House of Shin, a daughter probably of the chief mentioned here, and made her his queen. When he degraded her in consequence of his attachment to Paou Sze, her father formed an alliance with the Dog Jung, which issued in the death of Yëw, and the removal of the capital to Loh. Subsequently, Shin proved but a very ineffectual barrier against the tribes that were banded together under the rule of Ts'oo, and it was extinguished and absorbed by that growing State during the period of the Ch'un Ts'ëw.

1 How grand and high, with hugest bulk, arise
Those southern hills whose summits touch the skies!

Down from them came a Spirit to the earth,
And to the sires of Foo and Shin gave birth.
In those two States our Chow a bulwark has,
O'er which the southern foemen dare not pass;
And all its States they screen, and through them spread
Lessons of virtue, by themselves displayed.

2 Famed for his merit was Shin's present chief.
The king with Seay planned to enlarge his fief.
There, as his sires elsewhere had been, should he
To all the southern States a pattern be.
The earl of Shaou got charge there to provide
The capital, where Shin's chief should preside,
And o'er the south a powerful influence gain.
There too his sons that influence should maintain.

3 Thus to the chief the king gave his command:—
"A pattern be to all the southern land.
Your centre Seay, go from it onwards, till
Your merit all that southern sphere shall fill."
Shaou's earl was charged the new lands to define,
And by Chow's rules fit revenue assign.
The master of Shin's household orders got,
To move betimes the harem to the spot.

4 The earl of Shaou thus the foundation cleared,
On which the chief's great merit should be reared.
The city's walls he built, and then went on
To build the temple. This work grandly done,
The chief receives four steeds, a noble team,
Whose breast-hooks 'mid their trappings brightly gleam.

5 Those steeds were with a car of state well matched,
And then the king from court the chief despatched.
"Your residence," he said, "has been my care.
The south I chose. Quick thither now repair.
And take this noble mace, which I confer,
The symbol of your rank. Go, uncle, go;
Protect the southern lands from every foe."

6 Soon now the chief his way took from the north.
The king in Mei the parting feast set forth.

Thence, through the capital and southward bound,
The chief of Shin in Seay at last was found.
When Shaou's earl the country had defined,
And by Chow's rules the revenue assigned,
Stores of provisions had been laid aside,
For the chief's rapid journey to provide.

7 Chariots and thronging footmen were arrayed;
With martial pomp the chief his entrance made.
The States of Chow rejoice. They haste to bring
Their warm and joyous greetings to the king.
"In your great uncle," thus they say, "you've found
A bulwark strong. Grandly is Shin renowned!
In peace and war a pattern good will he,
Throughout our regions, to your chieftains be."

8 With virtue clad, the chief of Shin shines bright;—
Though mild, not weak; though strong, yet ever right.
Our myriad States his powerful sway shall own,
And with their praises his grand merit crown.
Keih-foo presents this song, well meant, well made;—
Accept, O chief, the tribute I have paid!

VI.

The *Ching min*; narrative. CELEBRATING THE VIRTUES OF CHUNG SHAN-FOO, WHO APPEARS TO HAVE BEEN ONE OF THE PRINCIPAL MINISTERS OF KING SEUEN, AND HIS DESPATCH TO THE EAST, TO FORTIFY THE CAPITAL OF THE STATE OF TS'E.

Like the preceding ode, this also was made by Yin Keih-foo, to present to his friend on his departure from the court.

Of the hero of the piece we know very little. He was a scion of the great House of Chow, having the surname of course of Ke, and was styled Yu-chung. Seuen made him marquis of the principality of Fan, when he appears to have adopted the Chung of his style as his clan name. Nor have we elsewhere any account of the king's action on behalf of the State of Ts'e, which Chung Shan-foo superintended and conducted. There must have been troubles in the State, and the walls of its capital were in need of repair.

The lines of the first stanza are remarkable. Mencius, VI. Pt. i. VI. 8, quotes them in support of his doctrine of the goodness of human nature, and adduces a remark of Confucius on them.

1 Heaven made the race of men, designed
With nature good and large;—

Functions of body, powers of mind,
Their duties to discharge.
All men this normal nature own,
Its normal virtue all men crown
With love sincere and true.
Heaven by our sovereign's course was moved,
And to aid him, its son approved,
Gave birth to Chung Shan-foo.

2 Mild and admired, this chief displays
Virtues that win the heart.
His air and looks a wondrous grace
To all his ways impart.
His rule of life the ancient law,
To bear himself unmarred by flaw
With earnest mind he aims.
In sympathy with our great Head,
Abroad the royal will to spread
His constant service claims.

3 The king gave charge to Chung Shan-foo:—
"Hear now what I direct.
As served your fathers, so serve you,
And me, your king, protect.
Let all my lords your pattern see;
Publish among them each decree;
Speak freely in my stead.
Of what goes on inform my mind,
Through you let all my measures find
Obedience promptly paid."

4 Great was the charge. Our hero hears,
And hastens to obey.
Among the princes he appears;
Of each he marks the way.
Who good, who bad, throughout the land,
He clearly sees. With wisdom grand
He guards his life and fame.
Nor day nor night he idly rests;
The king's, the One man's, high behests
His soul with zeal inflame.

5 Among the people flies the word:—
"What's soft men swallow fast;
And what is for the teeth too hard
Out of their mouths they cast."
But never yet did mortal trace
In Chung Shan such ignoble case;—
Nor soft nor hard he knows.
The strong and fierce he does not dread;
And on the poor or widowed head
Insult he never throws.

6 Again the people often say:—
"Virtue is very light,—
Light as a hair; yet few can bear
The burden of its weight."
'Tis so; but Chung Shan, as I think,
Needs not from virtue's weight to shrink,
That other men defies.
Aid from my love his strength rejects.
If the king's measures have defects,
What's needed he supplies.

7 He asks the Spirit of the path
His blessing to send down.
His steeds are strong; each soldier hath
A bravery like his own.
Eastward they march; his charge is there.
That city's bulwarks to repair,
How ardently he hies!
List to the tinkling of his bells!
Of his steeds' constant tramp it tells;—
The walls will soon arise.

8 Yes, on to Ts'e the hero went,
With his four steeds so strong.
Their eight bells told his purpose bold;—
He'll not be absent long!
I, Yin Keih foo, this song now sing.
Like gentle breeze, O may it bring
To his unresting mind,
'Mid all his toils and cares, some cheer!
Yes, may our great Chung Shan find here
The comfort I designed!

VII.

The *Han yih;* narrative. CELEBRATING THE MARQUIS OF HAN:—HIS INVESTITURE AND THE KING'S CHARGE TO HIM; THE GIFTS HE RECEIVED, AND THE PARTING FEAST; HIS MARRIAGE; THE EXCELLENCE OF HIS TERRITORY; AND HIS SWAY OVER THE REGIONS OF THE NORTH.

This ode is also referred to the time of king Seuen. The Han which is spoken of was a marquisate, held by Kes, sprung from one of the sons of king Woo. After the time of king Seuen, it was extinguished by the State of Tsin, and assigned to one of the ministers of that growing dominion, who took the clan-name of Han. It subsequently, on the breaking up of Tsin, after the Ch'un Ts'ëw period, became one of the seven great States into which the kingdom was divided,—of much larger dimensions than the original marquisate of Han.

Hëen-fŏo, in st. 3, must have been some noble and high minister, delegated by the king to preside at the parting feast to the marquis.

The king Fun, whose niece the marquis married, was Le, so styled from the river Fun, which was near Che, where Le lived so long after he was driven from the throne. Kwei-foo was a minister of the royal court, but could hardly have been one of the feudal princes, for in that case his State would have been mentioned. From the Chinese text of st. 5, we know that his surname was K'eih,—the name, according to tradition, of one of the sons of the mythical Hwang-te.

The bride was accompanied by a younger sister and a cousin,—virgins from the harem of her father. Then two Houses of the same surname sent, each, a young lady with a similar suite, to accompany her, so that a feudal prince was said to marry nine ladies at once.

Yen was the State to which Shih, the duke K'ang of Shaou, was appointed; and it would appear that he had been entrusted with the charge to build and fortify the capital of the principality of Han, just as we have seen his descendant appointed to do the same duty for the new State of Shin. The marquis of this piece had a wider jurisdiction given to him over the regions of the north, to extend among them the authority of the dynasty of Chow.

1 Grand is the guardian hill of Han!
There the great Yu his work began,
The land from wreck to save.
Thence to the capital there leads
A noble road. See there the steeds
That draw Han's lord, as he proceeds
Investiture to crave.
Called now his father's seat to fill,
He goes to hear the royal will.
To him the king thus said:—

"As served your fathers, so serve you.
Be careful my commands to do.
Early and late show active zeal;
With reverence seek the kingdom's weal.
And thus your fealty paid
Shall strengthen the great fief I give;—
Marquis of Han you long shall live.
What princes come not to my court
Deal with, until they here resort,
And thus your sovereign aid."

2 Oh! noble was the marquis' team.
Both long and large, the steeds beseem
His youthful state and port.
His mace of rank he with him brought,
When audience of the king he sought,
And bowed within his court.
The king his royal favour showed,
And on him princely gifts bestowed.
Those were—the dragon flag, whence streamed
Its pennon that with plumelets gleamed;
The brilliant yoke; the bamboo screen;
The robe with dragon on it seen;
Red slippers; and the hooks to shine
On his steeds' breasts; the frontlets fine,
Whose carvings should their foreheads grace;
The board across his car to place;
The tiger's skin, to throw around
That leaning board with leather bound.
Then last there came the rein-ends bright,
Tipt with gilt rings,—a splendid sight.

3 The court now leaving, home he hies;
But first he offers sacrifice,
And prays the Spirit of the way
Guidance to give. That night to stay
At Too he planned. The parting feast
Heen-foo there gives to speed the guest.
The court sends forth its many lords,
To taste the cheer the king affords.
An hundred vases stand around,
All with the choicest spirits crowned.

The mats roast turtle and fresh fish
Present, and many a lordly dish.
And bamboo sprouts, and tender shoots,
And sauces fine, and fragrant fruits,
With their rich perfume fill the air.
Oh! but it was a banquet rare!
It closed, and lo! before the gate,
With mighty steeds, a car of state!

4 Now back in Han, its lord must wed,
And home a wife shall bring.
To Kwei-foo's child his suit he paid,
The niece of Fun, our king.
The union fixed, in grand array,
To Kwei-foo's house he takes his way;
An hundred cars attend.
The tinkling music falls and swells,
Emitted by their numerous bells,
As on their course they wend.
The glory of that day was great.
Lo! round the bride in fairest state,
The virgins, her companions, stand,
Close following her on either hand.
As lovely clouds that slowly sail,
And the moon's greater glory veil,
So beautiful were they.
The marquis looked, with rapture thrilled.
Never was gate with splendour filled,
As Kwei-foo's gate that day.

5 Great fame Kwei-foo has got in war,
And every State has seen his car;
But through the land, where'er he went,
To settle his dear child intent,
No State like Han he saw.
Oh! pleasant is the State of Han!
Kwei saw the mighty streams that ran
Through all its length, and then the lakes,
With forests girt and tangled brakes,
That admiration draw.

Big bream and tench the waters fill,
And in the glades on every hill
Are multitudes of deer.
In wilder parts the grisly bear,
Tigers and wild cats, make their lair.
Hunters their prey find here.
Kwei saw, and pleasure filled his breast,
And here his child found joy and rest.

6 The multitudes of Yen had reared
Han's walls, and made them strong.
Its rulers then no foeman feared;
There had they dwelt for long,
The first of them a charge had got,
From Han, as from a central spot,
To rule the tribes around.
The marquis now got wider charge,
His jurisdiction to enlarge
O'er all the northern ground.
The Chuy and Mih to curb and awe,
And bring to own Chow's sovereign law,
Would his first care require.
Then stronger walls and deeper moat
Would silence each rebellious note,
And all with fear inspire.
The fields too he must now define,
And the fixed revenue assign,
As in the king's domain.
His bearers shall to court repair,
With skins stript from the tawny bear,
The white fox and the panther red,
In yearly course a tribute paid,
The king's trust to maintain.

VIII.

The *Këang Han;* narrative. CELEBRATING AN EXPEDITION AGAINST THE MORE SOUTHERN TRIBES OF THE HWAE, AND THE WORK DONE FOR THE KING IN THEIR COUNTRY BY HOO-HET, EARL OF SHAOU, WITH THE MANNER IN WHICH THE KING REWARDED HIM AND HE RESPONDED TO THE ROYAL FAVOUR.

This is another of the pieces of king Seuen's time, and the expedition celebrated in it is assigned to the second year of his reign, B.C. 825 or 826. The earl of Shaou who commanded in it is the same whose services at the formation of the State of Shin are commemorated in ode 5.

The mention of the Këang and Han together indicates to us their point of junction at the present Han-k'ow. The first earl of Shaou, duke K'ang, received the principality of Yen, but a branch of the family had remained in the royal domain, holding the appanage of Shaou; and it is some increase of this, which is promised to earl Hoo.

1 On grandly flowed the Keang and Han;
As grandly moved our mighty force.
We rested not, nor idly strayed;
Straight to the Hwae we held our course.
Forth all our cars of war had come;
Unfurled, our falcon banners flew.
We rested not, nor were remiss,—
Marshalled the Hwae tribes to subdue.

2 Again come to the mighty stream,
The troops in martial splendour shone.
Of the whole land to order brought
Announcement to the king had gone.
Peace through the hostile region reigned;—
The king's State breathed, and was at rest.
The battle-strife no longer raged,
And quiet filled the royal breast.

3 The king had charged our Hoo of Shaou,
Where the two streams their waters join:—
"Go, open all the country up;
As law requires, its lands define.
I would not have those tribes distressed,
But this State must their model be.
Their lands, in small and larger squares,
Must stand, far as the southern sea."

4 And now thus says at court the king:—
"Great lord, your work is nobly done.
Your ancestor was their support,
When Wan and Woo received the throne.
Compared with them, a child am I;
You are the great duke's worthy heir.
Grand has your merit now appeared;
Your happiness shall be my care.

5 "This jade libation-cup, and jar
Of flavoured spirits, now receive.
For further grant of hills and streams,
I've asked our cultured founder's leave.
More than your sire received in Shaou,
These in K'e-chow to you I give."
Hoo, grateful, bowed his head, and said,
"Great son of Heaven, for ever live!"

6 He bowed, then rose, and loud proclaimed
The gracious goodness of the king,
And vowed he still would do his best,
That through the land Shaou's praise should ring.
"Yes, live for ever, son of Heaven,
Display thy wisdom, spread thy fame!
Thy civil virtues still go forth,
Till all the realm shall bless thy name!"

IX.

The *Chang woo;* narrative. CELEBRATING AN EXPEDITION OF KING SEUEN AGAINST THE MORE NORTHERN TRIBES OF THE HWAE,—ITS IMPOSING PROGRESS AND COMPLETE SUCCESS.

The king accompanied this expedition in person, but entrusted the actual command of the army to an officer of experience,—a descendant of Nan Chung, who is celebrated, in II. i. VIII., as doing good service against the Hëen-yun in the time of king Wän. He was styled Hwang-foo, and a minister, with the same style, is mentioned, in II. iv. IX., as a bad and dangerous man in the time of Yëw, Seuen's son and successor. He may have been a son of the commander in this expedition.

"The chief of Yin" was Yin Keih-foo, with whom we are now familiar. He appears here as "Recorder of the Interior," or secretary to the king, and transmits his orders to Hëw-foo, earl of Ch'ing, a district in the royal domain, who was Seuen's minister of War, and would act in the expedition under Hwang-foo as second in command.

Seu was one of the nine provinces into which Yu is said to have divided the China of his time, covering nearly all the present Këang-soo, and portions of Shan-tung and Ngan-hwuy. The land of Seu, where the tribes against which this expedition was directed were found, would only occupy a small part of the province,—probably what is still called Seu Chow in Këang-soo.

1 Nan Chung's descendant, Hwang the Great,
Grand-master, now draws near
Before the king, and to him straight
The king's charge, loud and clear,

Comes thus:—"My armies six forth call;
What war requires make ready all;—
South we our course direct.
Your duties reverently fulfil,
And wary be lest our good will
Those southern States reject."

2 Next to the chief of Yin 'twas said:—
"Charge Hew-foo, earl of Ch'ing,
The ranks to range, and warning dread
Make through the host to ring.
Our march along the Hwae's bank lies;
Against Seu must our enterprise
Rapid and sure be made.
Delay we brook not, nor to hold
The land we take, lest the threefold
Work in the fields be stayed."

3 The son of Heaven calm, trustful was,
Majestic in his strength.
His troops advanced, no crowded mass,
Nor lines of broken length.
From stage to stage, as on they went,
The land of Seu with terror rent,
Its people all unmanned.
As when men hear the thunder's roll,
Or sudden crash, and quake in soul,
So now shook all the land.

4 The king aroused his martial might,
As he were moved with rage.
His tiger-chiefs he sent to fight;
And eager to engage
Well named were they! Along Hwae's banks
Soon grandly moved the royal ranks.
A captive crowd was held.
Securely kept the country round,
No rebel hosts a passage found,
Succour to Seu to yield.

5 Numerous the legions, moving fleet,
As if on wings they flew;
Grand as the Keang and Han, when meet
Their mingled streams the view.

Solid as mountain mass they seemed,
And brightly as the river gleamed,
Whose waters ceaseless rush.
Continuous, in order sure,
Inscrutable, success secure,
They marched revolt to crush.

6 The king's plans truthful and sincere,
Seu's tribes at once sought peace.
Its chiefs assembled all; their prayer
Was for the royal grace.
And quickly by the son of Heaven
Was order to the country given;
In solemn court he shone.
Before him came the chiefs, and swore
That they would break their faith no more.
"The war," he said, "is done."

X.

The *Chen jang;* narrative, and allusive in the last stanza. THE WRITER DEPLORES THE MISERY AND OPPRESSION THAT PREVAILED, AND INTIMATES THAT THEY WERE CAUSED BY THE INTERFERENCE OF WOMEN AND EUNUCHS IN THE GOVERNMENT.

This piece will not suit the reign of any other king but Yĕw, and stt. 3 and 4 were, no doubt, directed specially against Paou Sze and her creatures in the palace. The form in which the writer expresses his sentiment, however, is too general, and not sufficiently guarded.

1 To Heaven I look with longing eye,
But only meet its angry frown.
In restless trouble long we lie,
And great afflictions still come down.
Throughout the realm is nothing firm;
Both high and low are in distress.
In palace and in court they swarm,
Whose ravages the land oppress.
Wrapt in the net of crime we groan;
Nor peace nor cure comes to our moan.

2 You now, O king, possess the lands,
Which as their own men once could claim;
And chiefs, who led their faithful bands,
Are stript of wealth, and brought to shame.

Men blameless, free from slightest taint,
Within that fearful net are snared;
While others walk without restraint,
Whose guilt is openly declared.

3 A wise man builds the city wall;
But a wise woman throws it down.
Wise is she? Good you may her call;—
She is an owl we should disown!
To woman's tongue let length be given,
And step by step to harm it leads.
Disorder does not come from Heaven;
'Tis woman's tongue disorder breeds.
Women and eunuchs! Never came
Lesson or warning word from them!

4 Hurtful and false, their spite they wreak;
And when exposed their falsehood lies,
The wrong they do not own, but sneak,
And say, "No harm did we devise."
Thrice cent. per cent.! Why that is trade,
And would the wise man but disgrace.
Public affairs to wife and maid
Must not silk-worms and looms displace.

5 Why is it Heaven thus sends reproof?
Why have the Spirits ceased to bless?
From the wild Teih you keep aloof,
And me would in your wrath oppress.
Omens of ill you slight, though rife;
Nor for your outward bearing care.
The good fly from the scene of strife;
Ruin impends, and blank despair.

6 Heaven's awful net o'erhangs the land,
Full of more woes than tongue can tell
The good retire on every hand.
What sorrows in my bosom swell!
Near and more near the net of Heaven!
Soon will its meshes all enfold.
Good men are from their duties driven,
And how can grief of mine be told?

7 The waters bubbling up make known
How deep and strong the spring below;
And long the inward grief has grown,
From which my words of sorrow flow.
Why came not this ere I was born?
Why happened it ere I was dead?
Yet still the sorrowing and forlorn
Great and mysterious Heaven can aid.
O king, your sires no more disgrace!
So may you save your future race.

XI.

The *Shaou min;* narrative, all but st. 6, which is metaphorical. THE WRITER BEMOANS THE MISERY AND RUIN WHICH WERE GOING ON, AND SHOWS HOW THEY WERE OWING TO THE KING'S EMPLOYMENT OF MEAN AND WORTHLESS CHARACTERS.

The subject and style of this piece lead us to assign the same authorship to it as to the preceding one. "The writer," says one of the critics, "saw that nothing now could be done for the kingdom, and that the honoured capital of Chow was near destruction; but in his loyal and righteous heart he could not cease to hope concerning his sovereign. In the former ode he expresses his wish that the king would not disgrace his ancestors, and here that he would use such ministers as the duke of Shaou. A filial son will not refrain from giving medicine to his father, though he knows that his disease is incurable, and a loyal minister will still give good advice to his sovereign, though he knows that the kingdom is on the verge of ruin."

1 O pitying Heaven, why see we thee
In terrors thus arrayed?
Famine has come. The people flee,
And homeless roam, dismayed.
In settled spots, and far and near,
Our regions all lie waste and drear.

2 See o'er the land Heaven's net of crime!
And lo! in place appear
Men idle, knowing not the time,
Locusts looked at with fear,
Oppressive, perverse, fond of strife!—
Can such as these bring peace and life?

3 Slanderers and insolent, the king
Yet sees in them no ill.

Us to dread peril's brink they bring;
Our minds with care they fill.
Not for a moment dare we rest,
Degraded oft, and sore opprest.

4 As when the dry parched grass we see
Wither for want of rain;
As water-plants graft on a tree
Cannot their life retain;
So all things now to ruin haste.
Who can their fatal course arrest?

5 'Twas merit once that riches gained;
The case how different now!
Troubles through all our time have reigned,
And greater still they grow.
Like grain unhulled those men in place!
Like fine rice these who find no grace!
Ye villains, of yourselves retire!
Why thus prolong my grief and ire?

6 Now empty stands and dry the pool;—
No streams into it flow.
The spring is idle, once so full;—
Unfed now from below!
So for those evils all around
Sufficient causes could be found;
But they increase my anxious care,
Lest I be caught in evil snare.

7 When our first kings the throne received,
Such ministers they had
As Shaou's great chief, whom all believed.
In one day he would add
A thousand *le*, from States which came
Our king's protecting care to claim.
Now in one day that space is lost!
Can none the ancient virtue boast?

THE BOOK OF POETRY.

PART IV.

ODES OF THE TEMPLE AND THE ALTAR.

Book I. Sacrificial Odes of Chow.

Section I. Decade of Ts'ing Meaou.

Title of the Part. This is simply in Chinese *Sung*;—meaning, according to the Preface, "pieces in admiration of the embodied manifestation of complete virtue, announcing to Spiritual Beings their achievement thereof." Two other definitions are—"Songs for the music of the ancestral temple," and "Songs for the music at sacrifices." I have combined these two accounts of the pieces, though there are a few whose only claim to have anything to do with sacrifices is that they are found here. Of the pieces in the Second Book I will speak when we come to them. —It has been mentioned in the prolegomena that some of the pieces do not rhyme. This is probably the reason why they have not in this Book been divided into stanzas and numbered.

Title of the Book. The pieces in this were all appropriate to the temple services of the kings of Chow; and they are arranged in sections, two of which contain ten pieces each, and the third, like the third Book of last Part, eleven. Yet all the sections are called Decades. Choo contends, in opposition to the older interpreters, and correctly in my opinion, that of the thirty-one pieces in the *Sung* of Chow, while most were made (or fixed) by the duke of Chow, there are some among them belonging to the reign of king K'ang (B.C. 1077—1050), and even of a later date.

I.

The *Ts'ing mëaou*; narrative. Celebrating the reverential manner in which a sacrifice to king Wan was performed, and further praising him.

Choo agrees with the Preface in assigning the composition of this piece to the time of the sacrifice mentioned in the Book of History, V. xiii. 29, when, the building of Loh being completed, king Ching came to the new city, and offered a red bull to Wăn and the same to Woo.

Solemn and pure the ancestral temple stands.
The princes aiding in the service move
With reverent harmony. The numerous bands
Of officers their rapt devotion prove.
All these the virtues of king Wan pursue;
And while they think of him on high in heaven,
With grace and dignity they haste to do
The duties to them in his temple given.
Glory and honour follow Wan's great name,
And ne'er will men be weary of his fame.

II.

The *Wei T'ëen che ming*; narrative. CELEBRATING THE VIRTUE OF KING WAN AS COMPARABLE TO THAT OF HEAVEN; AND LOOKING TO HIM FOR BLESSING IN THE FUTURE.

The Preface says that in this piece there is an announcement of the realization of complete peace throughout the kingdom; and the old interpreters referred it to a sacrifice to Wăn by the duke of Chow, when he had completed his Statutes for the new dynasty in the sixth year of his regency after the death of Woo. But neither the piece nor any ancient testimony authorizes a more definite argument of the contents than that which I have given.

Heaven by a deep and ceaseless law
Orders its ways with man.
Pure shone, without a single flaw,
The virtue of king Wan.
To us he shows his kindness still.
As all our powers we strain
To be in concord with his will,
His favour we shall gain.
So may the last his throne to fill
His love and grace retain!

Latinè. By W. T. Mercer.

Jussa profunda manent magni mandataque Cœli,
Et Regis probitas undique mira fuit.
Quâ ratione petit Rex nunc monstrare favorem?
Sit satis; et nobis munera grata fluant:
Nos inter Regemque bonum concordia regnet,
Et mentem similem sæcla futura colant.

III.

The *Wei ts'ing;* narrative. APPROPRIATE AT SOME SACRIFICE TO KING WAN, AND CELEBRATING HIS STATUTES.

According to the Preface, these lines were sung to accompany the dance of king Woo, called *Sëang.* That dance consisted in going through a number of movements, intended to illustrate the style of fighting introduced by Woo, and supposed to be described in the Book of History, V. ii. 7, 8. But, as Choo observes, there is no reference in the piece to the dance, and the imperial editors allow this, while at the same time they are unwilling to give up the old view, and accumulate authorities in support of it. But we can say nothing more about it than I have done above. The piece, moreover, has the appearance of a fragment.

The statutes of king Wan are pure and clear;
Them we must guard, and in our lives revere.
Since first we sacrificed to him till now
When all the States obedience yield to Chow,
The fortune of our House comes from his laws,
Its happy omen first, and then its cause.

IV.

The *Lëeh wän;* narrative. A SONG IN PRAISE OF THE PRINCES WHO HAVE ASSISTED AT A SACRIFICE.

The Preface says that this piece was made on the occasion of king Ching's accession to the government, when he thus addressed the princes who had assisted him in the ancestral temple. Choo views it as a piece for general use in the ancestral temple when the king presented a cup to his assisting guests after they had thrice presented the cup to the representatives of the dead.

Ye brilliant and accomplished lords,
  Who with your help my worship crown,
The favours that your grace affords
  My sons in future reigns shall own.
Ever in your own States eschew
  Alike all greed and wastefulness;
So shall the king still honour you;
  And when your present services
He calls to mind, your sons shall know
New honours he will oft bestow.

Let each be strong, and play the man ;—
So shall your influence be great.
Ever in virtue lead the van ;—
All chiefs your course will imitate.
The former kings in mind still bear ;
What glory can with theirs compare ?

V.

The *T'ëen tsoh ;* narrative. APPROPRIATE TO A SACRIFICE TO KING T'AE.

For king T'ae's history and achievements see the 3rd and 7th pieces in the first Book of last Part.

'Twas Heaven that made the lofty hill,
And there king T'aé his work began,
Labouring the land all round to till.
Then in tranquillity king Wan
Pursued the work, till that mount K'e,
Rugged and craggy though it frowned,
Was reached by the smooth roads we see.
Long be it by their offspring owned !

VI.

The *Haou T'ëen yëw shing ming ;* narrative. APPROPRIATE AT A SACRIFICE TO KING CHING.

The fixed decree of mighty Heaven
Had long to Chow assigned the throne,
Which first to Wan and Woo was given.
Ching next to them as ruler shone.

Then the foundations of his power
Were made by Ching more deep and sure.
Through night and day no idle hour
He knew,—the reticent and pure.

His virtue wrought, and glorified
The heritage he had obtained ;
Nor were his heart's best powers unplied,
Till o'er the land good order reigned.

VII.

The *Wo tsëang;* narrative. AN ODE APPROPRIATE TO A SACRIFICE TO KING WAN, ASSOCIATED WITH HEAVEN, IN THE BRILLIANT HALL.

There is happily an agreement between the schools on the occasion of this piece. Into the controversies about what "the Brilliant hall" really was, it is unnecessary to enter. Wăn was associated with God in the sacrifice; God being the fountain from which, and Wăn the channel through which, the sovereignty had come to Chow.

My offerings here are given,
A ram, a bull.
Accept them, mighty Heaven,
All-bountiful.

Thy statutes, O great king,
I keep, I love;
So on the realm to bring
Peace from above.

From Wan comes blessing rich;
Now on the right
He owns those gifts to which
Him I invite.

Do I not night and day
Revere great Heaven,
That thus its favour may
To Chow be given?

VIII.

The *She mae;* narrative. APPROPRIATE TO KING WOO'S SACRIFICING TO HEAVEN, AND TO THE SPIRITS OF ALL THE HILLS AND RIVERS, ON A PROGRESS THROUGH THE KINGDOM, AFTER THE OVERTHROW OF THE SHANG DYNASTY.

Here again there is an agreement between the schools. The Tso-chuen, under the 12th year of duke Seuen, quotes l. 11 as from a *Sung* of king Woo, and in "the Narratives of the States," the piece is ascribed to the duke of Chow. No doubt it was made by the duke, soon after the accession of Woo, for the purpose mentioned in the argument; and he speaks in his own person in the conclusion.

Now through his many States rides Woo,
A royal progress making.

May Heaven its gracious favour show,
Him for its own son taking!

Most surely has the House of Chow
Been called to reign by Heaven.
To our Woo's slightest nod by all
Trembling response is given.

All Spirits to himself he draws,
O'er sacred rites presiding;
Even the Spirits of the Ho,
And those on hills abiding.

Yes, he our sovereign lord is known
As king supreme and glorious.
Our House of Chow distinguished is;
'Tis brilliant and victorious.

Woo to each prince his rank assigns;
And now sweet peace enjoying,
He casts the spear and shield aside,
The bow no more employing.

I will in ways of virtue walk,
And spread it through our regions.
Thus shall the king preserve the throne,
Without the aid of legions.

IX.

The *Chih king;* narrative. AN ODE APPROPRIATE IN SACRIFICING TO THE KINGS WOO, CHING, AND K'ANG.

The arm of Woo was full of might;
None could his fire withstand;
And Ching and K'ang stood forth to sight,
As kinged by God's own hand.

We err not when we call them sage.
How grandly they maintained
Their hold of all the heritage
That Wan and Woo had gained!

As here we worship, they descend,
While bells and drums resound,
And stones and lutes their music blend.
With blessings we are crowned.

The rites correctly we discharge;
The feast we freely share.
Those sires Chow's glory will enlarge,
And ever for it care.

X.

The *Sze wăn;* narrative. CELEBRATING HOW-TSEIH;—AN ODE APPROPRIATE TO THE BORDER SACRIFICE, WHEN HOW-TSEIH WAS WORSHIPPED AS THE CORRELATE OF GOD.

O thou, accomplished, great How-tseih,
To thee alone 'twas given
To be, by what we trace to thee,
The correlate of Heaven.

On all who dwell within our land
Grain-food didst thou bestow.
'Tis to thy wonder-working hand
This gracious boon we owe.

God had the wheat and barley meant
To nourish all mankind.
None would have fathomed His intent,
But for thy guiding mind.

Man's social duties thou didst show
To every tribe and State.
From thee the polished manners flow
That stamp our land "The Great."

BOOK I.

Section II. The Decade of Shin Kung.

I.

The *Shin kung;* narrative. Instructions given to the officers of husbandry;—probably after the sacrifice to God in spring for a good year.

Ho! ministers of husbandry,
Your duties reverent care demand.
The king has given you perfect rules;—
See that those rules ye understand.

Ho! ye who aid the ministers,
The last month of our spring is here.
'Tis yours the new-sown fields to tend,
And manage those in their third year.
How fair each wheat and barley field,
That soon their waving crops shall yield!

In them the bright and glorious God
Will grant to us a plenteous year;
Give orders that, with spud and hoe
Provided well, your men appear.
Anon the stalks that rustling stand
Shall fall before the reaper's hand.

II.

The *E he;* narrative. Instructions to the officers of husbandry:—probably like the preceding ode, after a sacrifice to God for a good year.

O yes! the Spirit of king Ching,
When we inquired of him, drew nigh,
And clearly told us when to bring
The gifts that now before him lie.

Lead forth your men, with energy
O'er their own fields to sow the grain.
Those, in each square of thirty *le*,
Ten thousand families can maintain.

Now let the ploughs turn up the soil,
The men attending, pair by pair.
The harvest will repay their toil;—
The bounteous produce all shall share.

III.

The *Chin loo;* allusive. CELEBRATING THE REPRESENTATIVES OF THE TWO FORMER DYNASTIES, WHO HAD COME TO COURT TO ASSIST AT SACRIFICE:—MAY HAVE BEEN SUNG WHEN THE KING WAS DISMISSING THEM IN THE ANCESTRAL TEMPLE.

Round yonder marsh, there in the west,
A flock of egrets fly.
With graceful movement, like those birds,
My visitors came nigh.
Their fathers reigned where I reign now,
But loyal are they to our Chow.

There in their own States are they loved,
Nor tired of are they here.
Their fame with lapse of time shall grow
Both day and night more clear.
Their fathers reigned where I reign now,
But loyal are they to our Chow.

IV.

The *Fung nëen;* narrative. AN ODE OF THANKSGIVING FOR A PLENTIFUL YEAR.

The plenteous ear has given us large supply
Of rice and millet, and our granaries high
Hardly suffice the produce to contain,—
Millions of measures of the garnered grain!
From this distilled, shall spirits, strong and sweet,
Our sires and mothers with their fragrance greet,
When to their shrines each season we repair;
And in all other rites their part shall bear.

Blessings of every kind our land shall crown;—
And all the Spirits our devotion own!

V.

The *Yĕw koo;* narrative. THE BLIND MUSICIANS OF CHOW; THE INSTRUMENTS OF MUSIC; AND THEIR HARMONY. PREPARED PROBABLY FOR THE OCCASION OF THE DUKE OF CHOW'S COMPLETING HIS INSTRUMENTS OF MUSIC, AND ANNOUNCING THE FACT AT A GRAND PERFORMANCE IN THE TEMPLE OF KING WAN.

See the blind musicians here!
Sightless all, the men appear,
In the temple-court of Chow.
All is ready for them now.

Stand the music frames around,
On whose posts rich plumes abound,
While their face-boards, edged like teeth,
Show the drums that hang beneath.
Sounding-stones and hand-drums there
In the concert part shall bear.
See the *ch'uh* to signalize
When the music shall arise;
And the *yu,* whose harsher note
Hushes instrument and throat.

When the duke has thus prepared,
Soon the various notes are heard.
Organ's swell and flutes' soft voice,
Make the listening ears rejoice.

Sweet the harmony of sound,
Holding all in rapture bound!
When such music shall be made,
Then our sires for whom 'tis played,
And the visitors who come,
Welcomed to this sacred home,
Shall desire it to last long,
Thrilled with the melodious song.

VI.

The *Tsʻĕen;* narrative. SUNG IN THE FIRST MONTH OF WINTER, AND IN SPRING, WHEN THE KING PRESENTED A FISH IN THE ANCESTRAL TEMPLE.

This is the argument of the piece given in the Preface, and in which the critics generally concur. In the Le Ke, IV. vi. 49, it is mentioned that the king, in the beginning of winter, gave orders to the chief fisher to commence his duties, and went himself to see his operations. He partook of the first fish captured, but first presented one as an offering in the back apartment of the temple; and in the first month of the spring, when the sturgeons began to make their appearance, he presented one in the same place. On these notices the argument in the Preface has been constructed.

The two rivers, the Ts'eih and the Ts'eu, have been spoken of on II. iii. VI.

In Ts'eih and Ts'eu, those streams of K'e,
About the warrens fish abound.
Large swarms of various kinds we see.
The mudfish and the carp are found.

The *thryssa* and the yellow-jaws,
And sturgeons, large and lank, are there,
Which we, observant of the laws,
Offer in sacrifice, with prayer,
That Chow may hold its brightening way,
Nor o'er its fortunes come decay.

VII.

The *Yung;* narrative. APPROPRIATE AT A SACRIFICE BY KING WOO TO HIS FATHER WAN.

The disputes as to what sacrifice this piece was made for are endless. In the time of Confucius, the three great Families of Loo used it when sacrificing in their ancestral temples,—to the great dissatisfaction of the sage (Analects, III. ii.). They used it when the sacrificial vessels and their contents were being removed, and it was probably made at first to be sung at that time; and hence we find it called the *Ch'eh*, with such an indication, as well as the *Yung*.

The helping princes stand around,
With reverent air, in concord fine.
The king, Heaven's son, with looks profound,
Thus prays before his father's shrine:—

"This noble bull I bring to thee,
And these assist me in the rite.
Father, august and great, on me,
Thy filial son, pour down thy light!

"All-sagely didst thou play the man,
Alike in peace and war a king.
Heaven rested in thee, O great Wan,
Who to thy sons still good dost bring.

"The eye-brows of long life to me,
Great source of comfort, thou hast given.
Thou mak'st me great, for 'tis through thee
Come all the other gifts of Heaven.

"O thou, my meritorious sire,
And thou in whose fond breast I lay,
With power and grace your son inspire
His reverent sacrifice to pay."

VIII.

The *Tsae hëen;* narrative. APPROPRIATE TO AN OCCASION WHEN THE FEUDAL PRINCES WERE ASSISTING KING CHING AT A SACRIFICE TO KING WOO.

Before their sovereign king the lords appeared,
To seek the rules that he for them ordains.
Their banners bright with dragon blazonry
Waved grandly in the air. Upon their reins
Rings glittering shone, while on their broidered flags
And carriage fronts bells gave a tinkling sound.
Thus full of majesty, they came to court,
And splendid were their equipages found!

The king then led them on the left, and laid,
With filial heart, before his father's shrine,
His offerings, that long life he might obtain,
And still preserve the honours of his line.
Favours he gets, both great and manifold.
'Tis from those brilliant and accomplished lords
They spring; and there shall long through them descend
Blessings unmixed and bright that Heaven affords.

IX.

The *Yëw k'ih;* narrative. CELEBRATING THE DUKE OF SUNG ON ONE OF HIS APPEARANCES AT THE CAPITAL TO ASSIST AT THE SA-

CRIFICE IN THE ANCESTRAL TEMPLE OF CHOW;—SHOWING HOW HE WAS ESTEEMED AND CHERISHED BY THE KING.

From ode 3 and other places we may conclude that the visitor here celebrated was the representative of one of the former dynasties; and the mention of his white horses sufficiently justifies the tradition in the Preface that he was the famous viscount of Wei (See the Book of History, IV. xi.), an elder brother, or an uncle, of the last king of the Shang dynasty. When the rebellion of that king's son was put down, and the son himself put to death, the viscount of Wei was made duke of Sung, there to continue the sacrifices of the House of Shang. White had been the esteemed or sacred colour with the dynasty of Yin or Shang, as red was with that of Chow.

Behold our noble visitor,
The son of Shang's high line.
His steeds, like those of his great sires,
All white and spotless shine.

The polished members of his train
Are with him come in state.
With reverence and dignity,
For his commands they wait.

Our noble visitor will stay
But for one night or two.
Glad should we be if he would think
Two nights or four were due.

Bring forth the ropes to bind his steeds.
Alas! he will not bide.
To him be every comfort given!
A parting feast provide!

The greatest dignity is his.
'Tis right our noble guest
Should with their choicest favours be
By men and Spirits graced!

X.

The *Woo;* narrative. SUNG IN THE ANCESTRAL TEMPLE TO THE MUSIC REGULATING THE DANCE IN HONOUR OF THE ACHIEVEMENTS OF KING WOO

This account of the piece, given in the Preface, is variously corroborated. The dance was made by the duke of Chow, and was supposed in some way to represent the steps of Woo's career.

You were august and great, O royal Woo,
And showed your matchless strength in every plan.
Your father Wan, accomplished he and true,
Had on the road to triumph led the van.

The heritage you from your sire obtained,
And soon the oppressive rule of Yin was staid.
O'er all its hosts the victory you gained,
And, firmly 'stablished, all the land you swayed.

BOOK I.

SECTION III. THE DECADE OF MIN YU SEAOU TSZE.

I.

THE *Min yu sëaou tsze;* narrative. APPROPRIATE TO THE YOUNG KING CHING, DECLARING HIS SENTIMENTS IN THE TEMPLE OF HIS FATHER.

The Preface says that we have here "the heir-son presenting himself in the ancestral temple." Of course the "heir-son" was king Ching, who was only a few years old on the death of king Woo, his father. Whether the piece was made for him on his repairing to the temple when the mourning for his father was expired, or after the expiration of the regency of the duke of Chow, we cannot tell.

Alas for me, still but a child!
For all too soon I know
The cares of the unsettled State.
Too heavy will they grow.
I shrink in sorrow from the task;
But, O my mighty sire,
To filial virtue, all thy life,
Thou ever didst aspire.

My great grandsire, though now enshrined,
To thee still living proved,
As if in court-yard and in hall
His royal person moved,
And I, the little child, will be
As reverent night and day.
To you, great kings, such homage I
Now on your throne will pay.

II.

The *Fang loh;* narrative. SEEMS TO BE A SEQUEL TO THE PRECEDING PIECE. THE YOUNG KING TELLS OF HIS DIFFICULTIES AND

INCOMPETENCES; ASKS FOR COUNSEL TO HELP TO COPY THE EXAMPLE OF HIS FATHER; STATES HOW HE MEANT TO DO SO; AND CONCLUDES WITH AN APPEAL OR PRAYER TO HIS FATHER.

At the beginning of my sway,
  Counsel I seek to know
How in my shrinèd father's way
  My feet may surely go.

Far-reaching were, his life proclaims,
  The plans of his great mind;
But how to carry out his aims
  I fail as yet to find.

When most my powers I shall have tried
  To reach to his grand height,
My steps will ever turn aside,
  Or to the left or right.

I'm but a child, how can I hope
  Aright my seat to fill,
Or with the many troubles cope
  That bode disturbance still?

O excellent and mighty sire,
  To help thy son now deign!
With thy high wisdom me inspire,
  And on thy throne maintain.

To thee, as ever near, I'll try
  My virtue true to prove.
In court, in house, before my eye,
  Thy form shall always move.

III.

The *King che;* narrative. THE YOUNG KING SHOWS HIS SENSE OF WHAT WAS REQUIRED OF HIM TO PRESERVE THE FAVOUR OF HEAVEN, A CONSTANT JUDGE; INTIMATES HIS GOOD PURPOSES; AND ASKS THE HELP OF HIS MINISTERS TO BE ENABLED TO FULFIL THEM.

With reverence I will go
  Where duty's path is plain.

Heaven's will I clearly know;
  Its favour to retain
Is hard. Let me not say
  Heaven is remote on high,
Nor notices men's way.
  There in the starlit sky
It round about us moves,
  Inspecting all we do,
And daily disapproves
  What is not just and true.

Only a child am I.
  Treading in duty's way,
With effort vain I try
  Due reverence to display.
Each day throughout the year,
  How slight the progress seems
But to the vision clear
  I'll pass from broken gleams.
Aid then my feeble youth
  To bear the heavy crown.
Teach me the right and truth
  Through all my life to own.

IV.

The *Sëaou pe;* narrative. KING CHING ACKNOWLEDGES THAT HE HAD ERRED, AND STATES HIS PURPOSE TO BE CAREFUL IN THE FUTURE; HE WILL GUARD AGAINST THE SLIGHT BEGINNINGS OF EVIL, AND IS PENETRATED WITH A SENSE OF HIS OWN INCOMPETENCES.

Evidently, I think, there is a reference in this piece to the king's having given a measure of credence at least to the rumours which were propagated against the fidelity of the duke of Chow, when three brothers of the duke joined the son of the last king of Yin against the new dynasty of Chow. See what is said on this subject on I. xv. II.

When of the past I think, myself I blame;
I'll guard in future 'gainst what caused me shame
I'll shun the wasp, nor do the foolish thing
By which I seemed to invite its painful sting.
It looked a wren, that I could hold unharmed;
It grew to a fierce bird, with talons armed!
Uneasy is my head which wears the crown,
And bitter trials press me sorely down.

I received from Staffordshire another version of this piece, which gives it a more general character. It is not so historically accurate as the above version, but I think the reader will be pleased to see it.

The past brings self-condemning thought.
In future let but good be wrought.
I will avoid the little thing
That first makes felt sin's painful sting;
For first the heart, when bent on sin,
Is like the startled, timid wren,
Which flutters with a trembling breast
Round him whose hands feel for its nest.
But bolder grown, through habit long,
'Tis like a bird with pinion strong.
A throne's temptations are too great,
And bitter evils on me wait.

V.

The *Tsae shoo;* narrative. THE CULTIVATION OF THE GROUND, FROM THE FIRST BREAKING OF IT UP TILL IT YIELDS ABUNDANT HARVESTS;—AVAILABLE SPECIALLY FOR SACRIFICES AND ON FESTIVE OCCASIONS.

Whether this piece was intended to be sung on occasions of thanksgiving, or in spring when praying for a good year, cannot be determined. Opinions are divided on the point. It brings before us a series of pleasing pictures of the husbandry of those early times, and has more interest for the reader than many other pieces in the She.

The toilers come to clear the ground,
Where grass and brushwood thick abound,
Where ploughshare never yet was found.

In thousands now they gather there;
And side by side, and pair by pair,
The roots from out the soil they tear:—

Some in the marshes lying low;
Some where the dry paths winding go;
Some where the running waters flow.

The master see, inspecting all;
His sons, responsive to his call;
Their households also, great and small.

With them are neighbours, strong and true,
Who come all helpful work to do;
And servants hired are present too.

Hark! how the merry feast goes round!
The husbands' hearts with love abound;
Their wives close by their sides are found.

Now they begin with patient care
The southern acres to prepare.
The soil is broken by the share.

They sow the various grains; each ear
With mystic life will soon appear,
When the young plants their heads uprear.

Behold in lines unbroken rise
The tender blades, whose lengthening size
Gains daily growth before our eyes!

Luxuriant is the sprouting grain,
And through it goes a numerous train,
Who weed it o'er and o'er again.

Ere long their work the reapers ply,
The golden grain is piled on high;
The stalks unnumbered multiply:—

Enough to make the spirits sweet,
To offer at our fathers' feet;
To furnish what for rites is meet;

Enough, when at the fragrant board
Sit host and guest, for king and lord
The glorious banquet to afford;

Enough, when now the feast is o'er,
To satisfy the aged poor,
And cheer them from the unfailing store.

Nor now alone, but from of old,
And everywhere's the story told,
Toil reaps from earth a thousand-fold.

VI.

The *Lëang sze;* narrative. MUCH AKIN TO THE PRECEDING:—PRESUMABLY AN ODE OF THANKSGIVING IN THE AUTUMN TO THE SPIRITS OF THE LAND AND GRAIN.

With sharp and well-shaped glittering share,
The toilers turn, with patient care,
The southern acres to prepare.

The different kinds of grain they sow.
Each seed, though hid the earth below,
Its form of life will quickly show.

Behold their wives and children there!
These the cooked millet to them bear,
Carried in baskets round and square.

In light splint hats their hoes they speed,
Clearing the ground for fruitful seed,
And rooting out the noisome weed.

The weeds, uprooted, die away,
And feed the ground by their decay.
The millets grow from day to day.

And now the golden stalks and tall
Before the reapers, rustling, fall.
Straightway they're built up like a wall.

High as a wall the sheaves are placed,
Like comb-teeth close, and interlaced.
Anon the grain is stored in haste.

Hundreds of houses hold the store;
The wives and children fret no more;
The labours of the year are o'er.

This black-lipped tawny bull we slay,
Whose horns the well-known curve display,
The rites of husbandry to pay.

Thus to the future hand we down
These rites long held in high renown,
Glad the ancestral ways to own.

VII.

The *Sze e;* narrative. AN ODE, APPROPRIATE TO A SACRIFICE AND THE FEAST AFTER IT.

The Preface says that this piece was appropriate to the entertainment of the personators of the dead in connexion with the supplementary sacrifice on the day after one of the great sacrifices in the ancestral temple;—see on III. ii. IV. This view, however, can hardly be correct.

In robes of silk, all bright and clean,
And temple cap, with reverent mien,
The officer walks from the hall
Straight to the porch, and looks at all
The sheep and oxen doomed to bleed.
Back he returns, and gives good heed
To tripods and the mighty horn
By the rhinoceros once borne.
No need for it! The feasters drink
The spirits good and mild, but shrink
From wanton revelry and pride.
By this an auspice is supplied
Of the long life which those shall reap
Who thus the rules of virtue keep.

VIII.

The *Choh;* narrative. AN ODE IN PRAISE OF KING WOO.

The Preface says that this, and some of the pieces that follow, were made to announce at the shrine of king Woo the completion, by the duke of Chow, of the *Woo* dance, intended to represent the achievements of the king in the overthrow of Shang, and the establishment of the Chow dynasty. Perhaps all the pieces are fragments of a larger one which has not been retained in its integrity.

Oh! powerful was the mighty host,
  By which the throne to Chow was given.
Woo nursed it, while the time was dark,
  Submissive to the will of Heaven.
But when the day propitious came,
He armed himself, and marched to fame.

And what the martial king achieved,
  We have been favoured to obtain.

That we may rightly use the lot,
Which thou for us didst nobly gain,
Thy course, O king, we on our part
Will follow with sincerest heart.

IX.

The *Hwan;* narrative. CELEBRATING THE MERIT AND SUCCESS OF KING WOO.

Throughout our myriad regions there is peace;
Year after year the plenteous harvest brings.
Great Heaven in showing favours does not cease,
And will with blessing crown Chow's line of kings.
The martial sovereign, Woo, the confidence
He won from all his officers retained.
Their service would he through the realm dispense,
And for his house security thus gained.
Oh! glorious was he in the sight of Heaven,
By which to him the throne of Shang was given.

X.

The *Lae;* narrative. THE PRAISE OF KING WAN.

King Wan with earnest purpose toiled,
And nothing left undone.
'Tis right his sons should now be styled
Lords of the realm he won.

Abroad his virtue we will spread;
Him in our hearts we'll shrine;
Our aim that peace established
May last while lasts our line.

Through him it was there came to Chow
Heaven's favour and decree.
Him in our breasts we cherish now;
Our pattern shall he be.

XI.

The *Pan;* narrative. THE GREATNESS OF CHOW, AND ITS FIRM POSSESSION OF THE KINGDOM, AS SEEN IN THE PROGRESSES OF ITS REIGNING SOVEREIGN.

Oh! great is now the house of Chow.
The lofty hills we climb,—
Both those whose ridges far extend,
And those with peaks sublime.

Along the Ho we watch the flow
Of its embanked stream.
Where'er o'erhead the sky is spread,
Me truly king men deem.

The princes all, both great and small,
My summons promptly own.
So by this progress do I know
Chow stablished on the throne.

BOOK II.

THE PRAISE-ODES OF LOO.

As the pieces of Book I. are called the *Sung* of Chow, so those of this Book are called the *Sung* of Loo. It is impossible, however, to render *Sung* by the same term or terms in both cases, for we have not in this Book "Sacrificial odes."

Choo He says:—"King Ching, because of the great services rendered to the kingdom by the duke of Chow, granted to Pih-k'in [the duke's eldest son, and the first marquis of Loo,] the privilege of using the royal ceremonies and music, in consequence of which Loo had its *Sung*, which were sung to the music in its ancestral temples. Afterwards they made in Loo other odes in praise of their rulers, which they also called *Sung*." In this way it is endeavoured to account for there being such pieces as the four in this Book in this Part of the She. Confucius found them, we are to suppose, in Loo, bearing the name of *Sung*; and it was not for him to do otherwise than simply edit them as he did, and he thereby did not commit himself to anything like an approval of their designation. This is, perhaps, the best explanation of the name that can be given; but it is not complimentary to the discrimination of the sage.

It has often been asked why there are no *Fung* of Loo in the 1st Part. The question cannot be answered further than by saying that the pieces of this Book are really *Fung*; but as they were wantonly called *Sung*, we have them introduced here instead of being inserted in their proper place.

Loo was one of the States of the east, having its capital in K'euh-fow, which is still the name of one of the districts in the department of Yen-chow, Shan-tung. Choo says that king Ching appointed the duke of Chow's eldest son directly to it. Sze-ma Ts'een's account is rather different:—that the duke of Chow was himself appointed marquis of Loo, but that, being unable to go there himself in consequence of his duties at the court, he sent his eldest son instead; and that the territory was largely augmented after the termination of his regency, though he still continued to remain at court.

I.

The *Keung*; narrative. CELEBRATING SOME MARQUIS OF LOO FOR HIS CONSTANT AND ADMIRABLE THOUGHTFULNESS, ESPECIALLY AS SEEN IN THE NUMBER AND QUALITY OF HIS HORSES.

The Preface says that the marquis was Shin, known as duke He (B.C. 658—626). It refers, indeed, all the four pieces of the Book to him;

but it is only the fourth, of which it can be said with certainty that it belonged to his time.

Confucius, in the Analects, II. ii., says, "In the Book of Poetry are three hundred pieces, but the design of all of them may be embraced in that one sentence;—'Have no depraved thoughts.'" "That one sentence" is the last line but one in this piece, the declaration about the marquis who is celebrated being given by the sage as if it were a general imperative injunction. That the sage should have selected a sentence from such a piece as this to convey his own idea as to the scope and tendency of all these ancient poems is surprising. It is only less so, and it is peculiarly Chinese, that this characteristic of the prince should be referred to as the cause of the serviceableness of his horses.

1 On the wide plains, our frontiers near,
The stallions, sleek and large, appear.
There, sleek and large, they meet our sight;
Some black, with their hind-quarters white;
Pale yellow, some; some black; some bay:—
For carriage teams good horses they!
To the duke's thoughts we can assign no bound;
Turned to his steeds, lo! thus good are they found!

2 On the wide plains, our frontiers near,
The stallions, sleek and large, appear.
Those stallions, sleek and large, are seen;
Some piebald,—white and flushed with green,
And others white, with yellow sheen;
Some chestnuts; and some dapple gray:—
For carriage teams strong horses they!
To the duke's thoughts no limit can we set;
Turned to his steeds, such is the strength they get!

3 On the wide plains, our frontiers near,
The stallions, sleek and large, appear.
Oh! sleek and large, those sprightly males!
Some that appear as flecked with scales;
Some black, with manes of spotless white;
Some white or red, manes dark as night:—
In carriage yoked, obedient quite!
The duke's thoughts never cease and never tire;
Turned to his steeds, lo! thus they rule their fire!

4 On the wide plains, our frontiers near,
The stallions, sleek and large, appear.
Oh! sleek and large, those stallions bright!
Cream-coloured, some; some, red and white;

Some, with white hairy legs; with eyes
Like those of fishes, some:—men prize
Such horses, grand in strength and size.
His thoughts without depravity, our prince
Thinks of his steeds, and such powers they evince!

II.

The *Yew peih;* allusive. THE HAPPY INTERCOURSE OF SOME MARQUIS OF LOO WITH HIS MINISTERS AND OFFICERS;—HOW THEY DELIBERATED ON BUSINESS, FEASTED TOGETHER, AND THE MINISTERS AND OFFICERS EXPRESSED THEIR GOOD WISHES.

1 How sleek and strong, how sleek and strong,
Those chestnut teams that dash along!
Early to court they bring, and late,
Their masters, ministers of state,
In council wise, quick in debate.
As flock of egrets, circling round
Aloft, then lighting on the ground,
Those masters are. The drums resound;
Having well drunk, they rise and dance,
And thus their mutual joy enhance.

2 How sleek and strong, how sleek and strong,
Those stallion teams that dash along!
Early and late their masters all
Are present in the palace hall,
And with the duke a-drinking fall.
As flock of egrets, circling round
Aloft, or wheeling 'bove the ground,
Are they. Anon the drums resound;
Having well drunk, they homeward move;
Pure is the mutual joy they prove.

3 How sleek and strong, how sleek and strong,
Those iron grays that dash along!
Early and late, their masters all
Are present in the palace hall,
And with the duke a-feasting fall.
At last their prayer they thus express:—
"May fruitful years our marquis bless!
His goodness may he still maintain,
And leave to sons in lengthening chain!"
May such rejoicing long remain!

III.

The *Pwan shwuy;* allusive and narrative. IN PRAISE OF SOME MARQUIS OF LOO, CELEBRATING HIS INTEREST IN THE STATE COLLEGE, WHICH PROBABLY HE HAD REPAIRED OR REBUILT, TESTIFYING HIS VIRTUES, AND AUSPICING FOR HIM A COMPLETE TRIUMPH OVER THE TRIBES OF THE HWAE, WHICH WOULD BE CELEBRATED IN THE COLLEGE.

It is not unlikely that the marquis in this piece was Shin, or duke He, for we know that he was engaged in operations against the tribes of the Hwae. His part, indeed, was but a secondary one in them, and he was only a follower of duke Hwan of Ts'e, who had the supremacy among the feudal States; but it was not for a poet of Loo to dwell on the inferior position to which his State and ruler were reduced. To Loo had in the first place been assigned the regulation of the East; and in this ode and the next the writer, or the writers, would fain auspice a return of its former glories. The immediate occasion of its composition must have been some opening or inauguration service in connexion with the repair of the State college.

On III. i. VIII. we have seen that the royal college of Chow was built in the middle of a circle of water; each State had its grand college, with a semi-circular pool around it. There the officers of the State in autumn learned ceremonies; in winter, literary studies; in spring and summer, the use of arms; and in autumn and winter, dancing. There were celebrated trials of archery; there the aged were feasted; there the princes held council with their ministers. The uses which it served were very diverse, but all important.

1 Fair is the pool, half-circling round
The college of our land.
The plants of cress that there abound
We pluck with eager hand.
To it our prince of Loo draws nigh;
We see his dragon banner fly,
Free waving in the wind.
And as he moves, his horses' bells
Tinkle harmonious, and fast swells
The crowd that comes behind.

2 Fair is the pool, half-circling round
The college of our land.
The pond-weed plants that there abound
We pluck with eager hand.
Arrived is now our prince of Loo,
With team of steeds that grandly show,—
Steeds, each of highest worth.

His fame is great. With winning smile,
And blandest look, no haste the while,
His lessons he gives forth.

3 Fair is the pool, half-circling round
The college of our land.
The mallow plants that there abound
We pluck with eager hand.
The college now our prince contains.
Joyous, the festive cup he drains,—
The cup of spirits good.
His be the strength that knows not age!
His be the noble course and sage,
By which men are subdued!

4 Our prince of Loo has virtue rare;
His reverence we see.
His every step he guards with care;
The people's mould is he.
In peace and war his powers are proved,
His mighty sires are deeply moved;—
O'er him with love they bend.
Through filial duty ever paid,
And without farther effort made,
Blessings on him descend.

5 Our prince of Loo has wisdom great;
His virtue brighter grows.
This college, glory of the State,
To him its beauty owes.
The tribes of Hwae will own his sway;
His tiger chiefs down here will lay
The ears cut from their foes.
His questioners, like Kaou Yaou wise,
Will here rehearse their enterprise,
And captive kerns expose.

6 His numerous officers, all true,
And of a virtuous mind,
Will haste with martial zeal to do
The part to them assigned;—
Those tribes from south and east expel,
Then back their triumphs come to tell,
And here themselves report.

The duke no judge's help will need,
As calm and truthful here they plead
Their claims before his court.

7 They draw their bows, with bone made strong.
How whiz the arrows fleet!
Their cars of war dash swift along,
Eager the foe to meet.
Drivers and footmen weary not,
Till o'er the tribes of Hwae is got
A victory entire.
Your plans, O prince, be firm and true!
So shall you all those tribes subdue,
And quench rebellion's fire.

8 On wing they come, those owls, and rest
The college trees among.
Our mulberry fruits they eat with zest,
Grown birds of sweetest song.
So shall the Hwae tribes change their minds,
And bring their tribute in all kinds
Of produce rich and rare;—
The ivory tusks, the tortoise big,
The metals from their mines they dig;—
Their fealty to declare.

IV.

The *Peih kung;* narrative. IN PRAISE OF DUKE HE, AND AUSPICING FOR HIM A MAGNIFICENT CAREER OF SUCCESS, WHICH WOULD MAKE LOO ALL THAT IT HAD EVER BEEN:—WRITTEN PROBABLY ON AN OCCASION WHEN HE HAD REPAIRED ON A GRAND SCALE THE TEMPLES OF THE STATE, OF WHICH PIOUS ACT HIS SUCCESS WOULD BE THE REWARD.

There is no doubt that duke He is the hero of this piece, and the Hesze mentioned in the last stanza as the architect under whose superintendence the temples had been put into good repair was his brother, whom we meet with elsewhere as "duke's son, Yu." The descriptions of various sacrifices prove that the lords of Loo, whether permitted to use royal ceremonies and sacrifices or not, did really do so. It was not for the writer, a minister, probably, of Loo, to call into question the legality of celebrations in which he took part and which he considered to be the glory of the State. He was evidently in a poetic rapture as to what his ruler was and would do. The piece is a genuine bardic effusion.

The poet traces the lords of Loo to Këang Yuen, and her son How-tseih,

the legend about whom we have read already, in III. ii. I. He then, in the 2nd stanza, comes to the establishment of the Chow dynasty, and under it of the marquisate of Loo. The next stanza brings him to duke He, the son of duke Chwang (B.C. 692—661), and he dilates on his sacrificial services, the military power of Loo, and the achievements which He might be expected to accomplish in subjugating all the territory lying to the east, and a long way south, of Loo.

Mount T'ae is well known. Kwei and Mung were two other hills in Loo; as were also Hoo and Yih,—both of them in the present district of Tsow. The Man and the Mih were properly the wild tribes of the south and the north; but we can only understand by the terms here the wild hordes south of the Hwae. Chang was a city with some adjacent territory, in the present district of T'ang, which had been taken from Loo by Ts'e; and Heu, called in the Ch'un Ts'ew, "the fields or lands of Heu," lay west from Loo, originally a royal gift, but which had been parted with to Ch'ing in B.C. 710. Tsoo-lae and Sin-foo were two hills in the present department of T'ae-gan.

1 Solemn the temples stand, and still,
Strong, built throughout with nicest skill.
From them our thoughts to Keang Yuen go,
The mother of our Chow and Loo.
She grandly shone with virtue rare
That nought could bend. So did she share
God's favour, and How-tseih she bore,
Without a pang, or labour sore,
Just when her carrying days were o'er.
On How-tseih then all blessings came.
That millets' times were not the same,
This ripening quickly, and that slow,
He knew, and first the pulse to sow,
And then the wheat, where each should grow.
Soon called a State, though small, to rule,
It under him became a school,
Where husbandry men learned to know,
To sow, to reap, to weed, to hoe.
Millets,—the early, black, and red,
And rice that loves the watery bed;—
All these through all the land were known,
And of Yu's toils the worth was shown.

2 Long after How-tseih, in his line,
King T'ae arose, quick to divine
Heaven's will, who eastward came and dwelt
South of mount K'e. There first was felt

The power of Chow, and Shang's fierce sway
Began to dwindle and decay.
From him we pass to Wan and Woo,
Continuing T'ae's great work to do,
Till in the plain of Muh 'twas given
To see th' accomplished will of Heaven.
There met the hosts, both well arrayed,
And when Woo feared, his general said,
"Let not a doubt your mind possess!
With you is God, your arms to bless."
The troops of Shang defeat sustained;
Woo's men, all fire, grand victory gained.
His son, king Ching, next wore the crown,
And said to Tan of wide renown,
Still as the duke of Chow well known,
"Your eldest son, O uncle great,
I will appoint to rule the State
Of Loo, and there on you bestow
A territory that shall grow,
And help afford our House of Chow."

3 Thus first did Loo a ruler get,
Who marquis in the east was set.
The lands and fields, each stream and hill,
Were granted to him, at his will
To hold, and many States attached,
Whose fealty jealously he watched.
From him derived, our present chief,
Son of duke Chwang, now holds the fief.
With dragon banner raised aloft,
Grasping the pliant reins and soft,
Here comes he sacrifice to pay.
In spring and autumn, no delay
He makes; but soon as dawns the day,
Correct his offerings appear;—
The victims, red and pure, are here:—
First for the great and sovereign Lord,
Then for How-tseih, our sire adored.
The victims these enjoy and own,
And send abundant blessings down.
Nor they alone, O prince, do so,
But from the duke of Chow gifts flow,
And all your sires their grace bestow.

4 In autumn comes th' autumnal rite,
With bulls, whose horns in summer bright
Were capped with care:—one of them white,
For the great duke of Chow designed;
One red, for all our princes shrined.
And see! they set the goblet full,
In figure fashioned like a bull;
The dishes of bamboo and wood;
Sliced meat, roast pig, and pottage good;
And the large stand. Below the hall
There wheel and move the dancers all.
O filial prince, your sires will bless,
And grant you glorious success.
Long life and goodness they'll bestow
On you, to hold the State of Loo,
And all the eastern land secure,
Like moon complete, like mountain sure.
No earthquake's shock, no flood's wild rage,
Shall e'er disturb your happy age.
And with your aged nobles three
Unbroken shall your friendship be,
In long and firm security.

5 A thousand are the cars of war.
Aloft on each, seen from afar,
Rise the two spears, with tassels red.
In each two bows in case are laid,
To frames with green strings firmly bound.
Guarding those cars, and all around,
March thirty thousand footmen bold,
And on their helmets can be told
The shells, strung on vermilion string:—
Such is the force our State can bring.
We'll quell the tribes both west and north,
And against King and Shoo go forth.
O prince, the Spirits of your dead
With blaze of glory crown your head!
Give you long life, and riches great,
And round you trusty helpers set,
Of wrinkled back and hoary hair,
With counsel wise for every care!

You may those Spirits prosper thus,
And make your old age vigorous,
For thousands, myriads of years,
With bushy eyebrows, free from fears!

6 To us belongs T'ae's frowning height,
For all in Loo the grandest sight.
Both Kwei and Mung we safely keep;
To farthest east our sway shall sweep,
Till all the States along the sea
To Loo obedient shall be.
The tribes of Hwae will own our might,
Proud to our prince their faith to plight.
Such the memorial he shall leave!
Such deeds our marquis shall achieve!

7 Both Hoo and Yih he shall maintain,
And victory over Seu shall gain,
Till all the States along the sea
To him obedient shall be.
The tribes of Hwae, the Mih whose home
Is in the north, the Man who roam
The south, and tribes more southern still
Shall bow, submissive to his will.
Prompt they shall answer to his call,
And homage pay, his subjects all.

8 Oh! Heaven our prince will greatly bless,
And he the eyebrows shall possess,
That show long life, and Loo maintain;
Both Chang and Heu he shall regain.
Whatever land belonged of yore
To Tan, our prince shall soon restore.
Then shall his joy at feast be told
To his good wife, and mother old.
There too his chiefs, of virtue rare,
Each in his place, the joy shall share.
He thus shall all our region rule;
His cup of blessing shall be full.
Like child's his teeth shall still be seen,
With hoary hair,—an old age green!

9 The pines from Tsoo-lae's hill were brought,
And cypresses on Sin-foo sought.

The trees were felled, and hewn exact.
The workmen, with the nicest tact,
Using of various lengths the line,
Projected far the beams of pine,
While rose the inner chambers great.
Grand are those temples of the State,
New built, the work of He-sze skilled,
So wide, so deep, that all are filled
With admiration of his art!
How well has He-sze done his part!

BOOK III.

THE SACRIFICIAL ODES OF SHANG.

HERE the term *Sung* has again the same meaning as in Book i. Shang was the name of the second of the three ancient dynasties, which ruled over feudal China, and remains still in the small department of Shang Chow in Shen-se. The ancestor of this dynasty was Sëeh, who appears in the Book of History as minister of Instruction to Shun. Whether he received his investiture from Yaou or from Shun is a disputed point. In the 14th generation from Sëeh was a T'ëen-yih, the celebrated T'ang, who overthrew the dynasty of Hëa, and made himself master of the kingdom in B.C. 1765, according to the common chronology. His descendants ruled in China, down to B.C. 1120, when Chow or Show, the last sovereign, was put to death by king Woo of the dynasty of Chow. Among them there were three, more particularly distinguished :—T'ang's grandson and successor, T'ae-këah, who received the title of T'ae-tsung; T'ae-mow (B.C. 1636—1560), known as Chung-tsung; and Woo-ting (B.C. 1323—1263), known as Kaou-tsung. The temples or shrines of these four sovereigns maintained their place in the ancestral temple of the dynasty after their first establishment; and if all its sacrificial odes had been preserved, they would nearly all have been in praise of one or other of them. But at least all those of which T'ae-tsung was the subject were lost. Of the others we have only a small portion,—five pieces in all.

Of how it is that we have these we have the following account. The viscount of Wei, as has been stated on i. [ii.] IX., was made viscount of Sung, there to continue the sacrifices of the House of Shang; but the government of that State fell subsequently into disorder, and the memorials of the Shang dynasty seem to have been lost. In the time of duke Tae (B.C. 798—765), one of his ministers, a scion of the ducal House, and an ancestor of Confucius, styled Ching-k'aou-foo, received from the Grand Music-master at the court of Chow twelve of the sacrificial odes of Shang, with which he returned to Sung; and they were used in sacrificing to the old kings of the dynasty. As we have only five pieces in this Book, it is supposed that seven of those twelve were lost during the rather more than two centuries that elapsed between Ching-k'aou-foo and his great descendant.

I.

The *Na;* narrative. APPROPRIATE TO A SACRIFICE TO T'ANG THE SUCCESSFUL, THE REAL FOUNDER OF THE SHANG DYNASTY,—DWELLING ESPECIALLY ON THE MUSIC, AND ON THE REVERENCE WITH WHICH THE SERVICE WAS PERFORMED.

By which of the sovereigns of Shang the sacrifice that the piece describes was performed we cannot tell. The music is more prominent than in most of the sacrificial odes of Chow, because during the Chow dynasty, sacrifices commenced with libations of fragrant spirits, and under Shang with music. "The departed Spirits," it is said, "hover between heaven and earth, and sound goes forth filling all the region of the air. Hence in sacrificing, the people of Yin (*i.e.*, of Shang) commenced with a performance of music, wishing thereby to call the attention of the Spirits, who, hearing it, would perhaps come to be present at the service, and to enjoy it."

O grand! the drums, both large and for the hand,
Complete in number, here in order stand.
Their tones, though loud, harmoniously are blent,
And rise to greet our ancestor's descent.

Him, the great T'ang, of merit vast, our king
Asks by this music to descend, and bring
To us, the worshippers, the soothing sense
That he, the object of desire intense,
Is here. Deep are the sounds the drums emit,
And now we hear the flutes, which shrilly fit
Into the diapason;—concord great,
Which the sonorous gem doth regulate!
Majestic is our king of T'ang's great line,
Whose instruments such qualities combine.

Large bells we hear, which with the drums have place,
While in the court the dancers move with grace.
Scions of ancient kings the service view,
Pleased and delighted, guests of goodness true.
Such service we received from former days,
Down from our sires, who showed us virtue's ways,—
How to be meek and mild, from morn to night,
And reverently discharge our parts aright.

May T'ang accept the rites his son thus pays,
As round the summer comes, and autumn days!

II.

The *Lëeh tsoo;* narrative. APPROPRIATE, PROBABLY, LIKE THE LAST PIECE, TO A SACRIFICE TO T'ANG,—DWELLING ON THE SPIRITS, THE SOUPS, AND THE GRAVITY OF THE SERVICE, AND ON THE ASSISTING PRINCES.

It is the view of Choo He that this piece was used at a sacrifice to T'ang, and I am persuaded the view is correct. The Preface says that it was sung in sacrificing to T'ae-mow, the second of the Honoured Ones (*Chung Tsung*), mentioned in the note on the title of the Book. But it would be strange if we had a sacrifice to T'ae-mow, and not a word in the hymn used at it in praise of him, or that can in any way be fairly interpreted of him.

Ah! from our sire, whose merit vast we own,
What blessings ever upon us come down,
Abiding, oft-repeated, deeds of grace!
And you, O king, receive them in this place.

Here in our vessels shine the spirits clear,
And T'ang himself, much wished for, shall appear.
Here too are set the soups of flavour rare,
Tempered, and mixed, with cunning and with care.
These offerings we set forth, without a word,
Without contention, and with one accord,
To beg the presence of the honoured lord.
He will the eye-brows of long life confer,
And face of wrinkled age, and whitening hair.

With yokes adorned, and naves with leather bound,
While at the bits the eight bells tinkling sound,
The feudal princes come, to take their part
In all the offerings made with rev'rent heart.
To us the mighty sovereignty was given;
And prosperous fortune long sent down from Heaven
Our fruitful harvests clearly prove. And now
Himself pleased with our service T'ang will show,
And on us blessings without end bestow.

May T'ang regard the rites his son thus pays,
As round the summer comes, and autumn days!

III.

The *Heuen nëaou;* narrative. APPROPRIATE TO A SACRIFICE IN THE ANCESTRAL TEMPLE OF SHANG:—INTENDED SPECIALLY TO DO HONOUR TO THE KING WOO-TING AND THE CELEBRATING MONARCH.

Reference has been made to Sëeh in the preliminary note. His mother, it is said, belonged to the harem of the ancient emperor K'uh, and was named Këen-teih. The legends about the manner of Sëeh's conception are various. According to Sze-ma Ts'ëen and others, Këen-teih was bathing

in an open place, when a swallow suddenly made its appearance and dropt an egg, which she took and swallowed; and from this came the birth of Sëeh. Compare the legend about How-tseih in III. ii. I. The imperial editors say that we need not believe the legends;—the important point is to believe that the birth of Sëeh was specially ordered by Heaven.

King, towards the end of the piece, was the name, it is supposed, of a hill near the capital of Shang, to which it served as a shelter and defence.

By Heaven sent down, the swallow came to earth,
And gave to our great Seeh his mystic birth.
The sire of Shang, his children long abode
In Yin-land, waxing great. Thereafter God
Gave to the martial T'ang His charge, that he
Should to each State assign its boundary.

T'ang grandly thus possessed the regions nine,
And to each quarter did its lords assign.
First lord of Shang, the sovereign power who swayed,
He got his charge, certain and stable made.
Thus to our king the throne Woo-ting conveyed.

Woo-ting's descendant is a martial king,
Whose powers, however taxed, still victory bring.
Ten lords, whose chariots dragon banners grace,
His millet dishes in due order place.

A thousand *le* extends the king's domain,
And there the people to repose are fain.
Lo! to the four seas thence our borders spread,
And from the space within there come to aid
Our temple service many chiefs arrayed.
Our hill of King for border has the Ho.
'Twas right the sovereignty to Shang should go;
And from its ruler now all honours flow.

IV.

The *Ch'ang fah;* narrative. CELEBRATING SEEH, THE ANCESTOR OF THE HOUSE OF SHANG; SEANG-T'OO, HIS GRANDSON; T'ANG, THE FOUNDER OF THE DYNASTY; AND E YIN, T'ANG'S CHIEF ADVISER.

It does not appear on occasion of what sacrifice this piece was made. The Preface says it was on occasion of the great *Te* sacrifice, when the principal object of honour would be the emperor K'uh, with Sëeh as his cor-

relate, and when all the previous kings of the dynasty and the early lords of Shang, and their famous ministers and advisers, would be associated in the service.

The mother of Sëeh was a daughter of the State of Sung; but this Sung is not to be confounded with the dukedom of Sung under the Chow dynasty. Where this earlier Sung (the name for it is a different Chinese character) was, I do not know.

Sëeh is "the dark king" in st. 2. Why he was so styled is a mystery. Perhaps there is an allusion to the legend about his birth, as the name for the swallow in III., line 1, is "the dark bird." "The small State" with which he was first charged would be Shang, which under him became "great." Sëang-t'oo appears in the genealogical lists as Sëeh's grandson. He would seem, from what is said here, to have been employed under the Hëa sovereigns, as a director or president of all the other princes.

From Sëang-t'oo the poet hurries on to T'ang. His chief opponent was, of course, Këeh, the last king of Hëa. Këeh's three great helpers were the princes of Wei (or Ch'e-wei), Koo, and Keun-woo; but the exact site of those principalities cannot be made out. Their lords are represented as being descended from Chuh-yung, a son of the ancient Chuen-hëuh.

On E yin, or A-hang, see the Shoo or Book of History, IV. iv.

What the shaking and peril which threatened Shang immediately before T'ang were we do not know.

1 The lords of Shang wisdom profound had shown,
And omens of their greatness long were known.
When the great flood its waters spread around,
And Yu alone to curb its power was found,—
Yu who the regions of the land defined,
And to the great fiefs boundaries assigned,
Till o'er the realm was plainly marked each State,—
Even then the House of Sung 'gan to be great.
God viewed its daughter's son with favouring grace;—
He founded Shang; to him its kings their lineage trace.

2 He, the dark king, ruled with a powerful sway,
Success attendant on his glorious way.
First with a small State charged, then with a large,
He failed not well his duties to discharge.
His rules of conduct he himself obeyed,
And prompt response all to his lessons made.
Next came Seang-t'oo, the prince of ardent soul,
And from Hea's centre, to the four seas' goal,
Submissively all owned and bowed to his control.

3 God in His favour Shang's House would not leave,
And then T'ang rose that favour to receive.

T'ang's birth was not from Seeh too far removed.
His sagely reverence daily greater proved.
For long to Heaven his brilliant influence rose,
And while his acts the fear of God disclose,
T'ang as fit model God for the nine regions chose.

4 To him gave up the princes, great and small,
The ensigns of their rank; on him they all,
Like to the pendants of a banner, hung:—
So from indulgent Heaven his greatness sprung!
T'ang used no violence, nor was he slow;
Nor hard, nor soft, extremes he did not know.
His royal rules abroad were gently spread;—
All dignities and wealth were gathered round his head.

5 To him from all the States their tribute flowed,
And like a strong steed, he sustained the load.
Such was the favour he received from Heaven!
Proof of his valour through the realm was given.
His steadfast soul 'mid terrors never quailed;
Nor wavered he by troublous doubts assailed;—
On to the sovereign seat he struggled, and prevailed.

6 The martial king aloft his banner reared,
And in the field against his foes appeared.
He grasped his battle-axe with reverent hand;
'Gainst the attack his foes could make no stand.
His progress was like march of blazing fire;
None could resist the torrent of his ire.
Like root with three shoots was the chiefest foe;—
Advance none made he, and no growth could show.
Of the nine regions T'ang possession got;
First with the lords of Wei and Koo he fought,
And then Kwun-woo's strong chief, and Keeh of Hea he smote.

7 In the mid time, between Seang-t'oo and T'ang,
A shaking came, and peril threatened Shang.
But Heaven approved T'ang as its chosen son,
And gave for minister the great E Yun,—
A-hang, who for the king a prosperous issue won.

V.

The *Yin woo;* narrative. CELEBRATING THE WAR OF WOO-TING AGAINST KING-TS'OO, ITS SUCCESS, AND THE GENERAL HAPPINESS AND VIRTUE OF HIS REIGN;—MADE, PROBABLY, WHEN A SPECIAL AND PERMANENT TEMPLE WAS MADE FOR HIM AS THE *KAOU TSUNG*, "THE HIGH AND HONOURED" KING OF SHANG.

After Woo-ting's death, his Spirit-tablet would be shrined in the ancestral temple of Shang, and he would have his share in the seasonal sacrifices; but several reigns would elapse before there was a necessity for any other arrangement to prevent his table from being removed and his share in the sacrifices from being discontinued. Hence some critics have referred the composition of the piece to the reign of Te-yih, the last but one of the sovereigns of Shang.

In King-ts'oo we have two names of the same State combined together, just as we have occasion to notice the combination Yin-shang as the name of the Shang or Yin dynasty. But the combination here is more perplexing. Both the names of Yin and Shang were in common use long before the time when their combination occurs in the She; we should say, however, but for this ode, that the name of Ts'oo was not in use at all till long after the Shang dynasty. The name King appears several times in the Ch'un Ts'ëw in the annals of duke Chwang of Loo, and then it gives place to the name Ts'oo in the 1st year of duke He, and subsequently disappears itself altogether. The common opinion is that the name of Ts'oo did not come into use till between four and five centuries after the overthrow of the Shang dynasty. If the ode before us be a genuine production of the Shang dynasty, that opinion of course is incorrect. Some, however, contend that it should be referred to the time of duke Sëang of Sung; and the balance of the argument seems to me to incline in favour of that view.

"The Këang of Te," or "the Te-këang," still existed in the time of the Han dynasty, occupying portions of the present Kan-suh. Woo-ting's reign, according to the common chronology, extended over fifty-nine years.

1 Swift moved with martial force the king of Yin,
And King-ts'oo he attacked, resolved to win.
Its dangerous passes fearlessly he sought,
And then its multitudes together brought.
Soon was the country subject at his feet;—
Such triumph proved him T'ang's descendant meet.

2 "Ye people," thus to King-ts'oo's hosts he said,
"My kingdom's southern part your home have made.
Of old, when the successful T'ang bore sway,
The States made haste their offerings to pay.

The distant Keang of Te in homage came;
No chief then dared deny our sovereign claim.
Shall ye, who dwell much nearer than the Keang,
Transgress what long has been th' unvaried rule of Shang?

3 "'Twas Heaven assigned to all the States their bounds;
But where within the sphere of Yu's grand rounds
Their capitals were placed, then every year,
As business called, their princes did appear
Before our king, and to him humbly said,
'Prepare not us to punish or upbraid,
For we the due regard to husbandry have paid.'"

4 When Heaven's high glance this lower world surveys,
Attention to the people first it pays.
Aware of this, our king impartial was,
Nor punished so as justice to o'erpass.
'Gainst idleness he took precaution sure;—
So o'er the States his rule did firm endure,
And all his life he made his happiness secure.

5 Well ordered was his capital, and grand,
And served as model good to all the land.
Men recognized his energy as great;
His glorious fame rang loud through every State.
Long was his life, and tranquil was his end;
He blesses and protects us who from him descend.

6 Eager we climbed the King hill near at hand,
Where round and straight the pine and cypress stand.
We felled these to the ground, and hither brought,
And, reverent, hewed them to the shape we sought.
Long from the wall project the beams of pine,
And numerous rise the pillars, large and fine;—
So have we built this house for Woo-ting's peaceful shrine.

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THE END.

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